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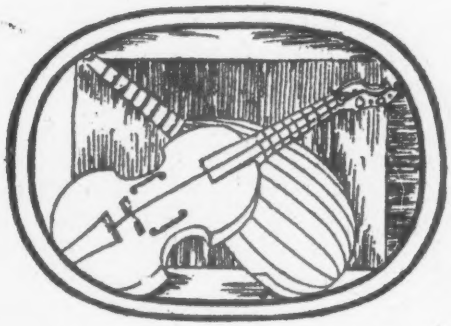

JUNE 1951

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JOSEF MARX

The Tone of the Baroque Oboe

An Interpretation of the History of Double-Reed Instruments

At the end of his excellent article *The English 2- and 3-Keyed Hautboy*[1] Mr Eric Halfpenny reproduces some hitherto unknown statements concerning the tone quality of the oboe at the end of the seventeenth century. John Bannister is found to say in 1695 that the oboe '. . . with a good reed . . . goes as easie and soft as the Flute [recorder]'. This has been wisely printed in italics. But even in boldface it would not suffice to unlodge the widespread conviction, shared alike by professional and layman, scholar and student, that the oboe of the seventeenth and eighteenth centuries was a primitive, coarse and loud instrument. In his important book on wind instruments[2] Mr Adam Carse broaches this subject, when speaking of the tone of the eighteenth-century oboe, by saying that 'there is no reason to suppose that it was coarse and strident as is often suggested', and he adds a quotation from C. L. Junker's *Musikalischer Almanach* of 1782 to the effect that this instrument is suitable for expression of 'soft, tender and mildly sad feelings'. The late Professor L. Bleuzet, in his article on the oboe in the *Encyclopédie de la Musique*,[3] contributed another little known quotation from the end of the eighteenth century from the pen of the Abbé de Pures: 'The oboes have a tone of great quality and when played as they are today at Court and in Paris, they leave little to be desired. . . .'

That these little-known contemporary testimonials fail to influence our deeply-rooted misconceptions is essentially due to two reasons. First and foremost must be considered our ever present feeling of cultural progress. The application of this emotion to music in general has been discussed delightfully by Mme Wanda Landowska in the opening chapter of her book *Musique Ancienne*[4] under the heading *Le Mépris pour les Anciens*. The application of such contempt to oboe playing in particular can be observed quite frequently. Hawkins,[5] for instance, writes about Giuseppe Sammartini:

> . . . He was a performer on the hautboy, an instrument invented by the

> French, and of small account, till by his exquisite performance, and a tone which he had the art of giving it, he brought it into reputation. . . . As a performer on the hautboy, Martini was undoubtedly the greatest that the world had ever known. Before his time the tone of the instrument was rank, and, in the hands of the ablest proficients, hard and grating to the ear. . . .

Burney can be found to express similar feelings about Johann Christian Fischer. As late as 1823 we find the same sentiment uttered by the renowned oboist Wilhelm Braun in an article called *Reflections Concerning the Proper Treatment and Method of Playing the Oboe*:[6]

> In former days, about thirty or forty years ago, hardly anything was known of the present-day manner of playing the oboe. The masters, who in those days distinguished themselves on this instrument, seemed less concerned with expressing sentiment through their play, than with impressing with the forwardness of their rendition, by their sharp, shrill tone, their marked staccato, and the like. Especially distinguished in this manner of performance was Besozzi, the first oboe of the Royal Saxon Court Orchestra in Dresden. My father, J. F. Braun . . . in those days went from his native city, Cassel, to Dresden, to have further instruction on the oboe from Besozzi. He had to submit to his teacher and to accept his style of playing; but he soon recognized that this could not be the right manner, that the oboe could accomplish things more beautiful and noble. He therefore did not continue these studies and created himself a new and utterly different method.

This is the same Carlo Besozzi, second generation member of the renowned family of oboe virtuosi, of whom Burney[7] had written:

> After this Signor Besozzi played an extremely difficult concerto on the hautboy in a very pleasing and masterly manner; yet I must own that the less one thinks of Fischer, the more one likes this performer. However, I tried to discriminate and to discover in what each differed from the other: and first Fischer seems to me the most natural, pleasing and original writer of the two, for the instrument, and is the most certain of his reed; which, whether from being in less constant practice, or from the greater difficulty of the passage, I know not, more frequently fails Besozzi in rapid divisions, than Fischer. However Besozzi's messa di voce, or swell, is prodigious; indeed he continues to augment the force of a tone so much, and so long, that it is hardly possible not to fear for his lungs.
>
> His taste and his ear are exceedingly delicate and refined; and he seems to possess a happy and peculiar faculty of tempering a continued tone to different bases according to their several relations. Upon the whole his performance is so capital that a hearer must be extremely fastidious not to receive from it a great degree of pleasure. . . .

Even in our own day this feeling persists, and many commentators have referred (and justly so) in the same terms to the art of Mr Leon Goossens.

The second reason is an historical bias which includes a false understanding of the properties of the old swallow-tail reeds as well as a general confusion caused by the various meanings of the word *Hautbois*. This term, as will be shown, refers to the instrument in question only from the second half of the seventeenth century on. Before that time it denoted several shapes and incarnations of the shawm family, including the *Rauschpfeiffe* (*Hautbois de Poitou*), and especially the discant *Schalmey*, which, according to Praetorius (1615), sounded like the screeching of geese. This confusion of two chronologically consecutive types of instruments has been the downfall of not only specific historians of the oboe such as Bridet[8] and Bleuzet, but also of general historians, scholars and editors of reference works who certainly ought to have known better. Their common stumbling block is a statement of Mersenne[9] (1636) that the Hautbois were favourite outdoor instruments because 'of the loud noise they make as well as their ability to blend well, since they have the loudest and most violent sound of all instruments, the trumpet only excepted'. Considering the time at which this was printed, it could not possibly refer to an instrument which was not developed nor tentatively tried out in the orchestra till a good twenty years later. Nevertheless, myth and misinformation enter the most common standard texts and from there are ineradicably disseminated into the heads of the many who consult them. A few examples should suffice.

In *Orchestral Wind Instruments*[10] Mr Ulric Daubeny writes:

> According to Mersenne such an instrument was shriller than all others with the exception of the trumpet, and this state of affairs was little, if at all, improved even so late as Mozart's time. Mozart used clarinets whenever they were available for he is said to have remarked that the 'impudence of tone' of the oboe was so great that no other instrument could contend with its loudness.[11]

Dr William H. Stone, writing for *Grove's Dictionary*, described the old reed and its coarse tone. 'The effect of 26 such (oboes) as in the first Handel celebration, against about forty violins, is difficult to realize.'[12]

E. Prout, in *The Orchestra*,[13] claimed that:

> it is worthy to mention that the tone of the oboe in the last century, as used by Bach and Handel, differs essentially from the modern instrument. At that time, the reeds used were much broader than those of the present day, the result being that the tone, instead of being, as now, like a silver thread in the orchestra, was fuller and more nasal, not unlike the musettes that are to be heard sometimes in the streets, associated with the Tyrolese bagpipes.

The *Harvard Dictionary of Music*[14] informs us over the name of William D. Denny:

> It should be noted that the oboes of the eighteenth and early nineteenth centuries were much more strident and piercing in sound than the modern instrument, a statement which is even more true of the still earlier instruments.

That the number of mediocre players of the instrument at any time overwhelmed that of the artists cannot, of course, be denied. But as long as we reserve for ourselves the privilege to judge the violin by the playing of Heifetz and the 'cello by that of Casals we must extend the same courtesy to the instruments of previous times. The schools away from France must certainly have been more primitive in the beginning, than those in contact with the men who first developed the instrument within the orbit of the French court. This may explain a statement such as that of the conservative Bonanni,[15] who wrote as late as 1722: 'More grating to the ear and more noisy than the recorder is the sound of the oboe, an instrument of modern invention.' Even later than that, in 1737, the brothers Stössel[16] seem to be reporting hearsay rather than personal familiarity when they write:

> The Hautbois is a musical instrument, or French Schallmey-Fife, which is blown by means of a mouthpiece made of cane; it has a very penetrating, hard sound, but requires much wind.

Things were different at the Frenchified court in Hanover. Mattheson visited it in 1706[17] and was impressed by its 'select band of oboists', the same group which produced as outstanding a player as Johann Ernest Galliard and which seems to have inspired Handel to write some oboe solo works. The cosmopolitan city of Hamburg must also have had good oboists, a fact reflected in the beautiful oboe obbligati in Keiser's operas early in the century, as well as in his pleasant, though now unknown, oboe solos.[18] These two schools are responsible for Mattheson's account of the oboe of 1713:[19]

> The practically reciting oboe . . . is to the French, and lately also to us, what in Germany the Schallmey used to be . . . though their construction is slightly different. The oboe, next to the German flute, resembles most the human voice, when it is artfully played and handled like the voice. . . .

We find this description again, almost verbatim, in Eisel's *Musicus Autodidactus* of 1738.

All discussions of the oboe in the early eighteenth century agree in this one point, that the instrument was a recent invention by the French. It is the word *invention* which is our most important clue and which

constitutes the starting-point of an investigation of our subject.

With the beginning of the Baroque period a complete re-alignment of musical instruments took place. The appearance of the *dramma per musica* at the end of the sixteenth century represented a new concept of music-making and brought about the cultivation of the solo voice and the solo artist. The Renaissance ideal of group performance and group sound was replaced by an interest in the personality of the individual artist as manifested in his individual performance. This new vocal ideal had an immediate effect on instrumental requirements and, early in the seventeenth century, instruments that had been playing vocal parts for some time began to acquire specific vocal characteristics. Many instrumental types were discarded and only those remained that had an acceptable indoor sound, that were accurately controllable in pitch and dynamic, and that could attain the personal attributes inherent in the solo voice. Within three decades the prototype of the violin was developed, and the viols, as well as the many plucked string instruments, started their gradual descent into oblivion. Of the woodwinds only the recorders and bassoons could pass the test. All the capsule and pirouette instruments, the families of shawms and krumhorns, died out.

Neither the Orient nor the European Middle Ages and Renaissance had been able to develop a discant double-reed instrument capable of producing a controlled sound. The reason for this lies in the manufacture of the reed with no tools other than a sharp knife. We are certainly safe in assuming that the reeds of the Renaissance were considerably thicker than those which we make today with the aid of esoteric precision tools which cut the cane to a minimum thickness of about .012″ before the scraping knife touches its surface. A reed which is thick, especially at the sides, cut from a stalk of cane of small diameter, as required for a treble instrument, would have an opening extremely difficult to manage with the lips. This problem is solved by the use of the capsule, as in the krumhorn, which enables the player to set the reed in vibration without touching it with his lips. The Oriental oboe is played with a reed of a ribbed, soft, celery-like material considerably less rigid laterally than the *arundo donax* which grows in Southern Europe. This reed is very thick but very pliant. Its opening does not contain an outward resistance like the European reed, and the slightest pressure of the lips would close it. The reed is therefore placed entirely inside the mouth and the player steadies his lips against a disc, often a coin with a hole in the centre, which is placed between the top of the instrument and the bottom end of the reed. The pirouette, which makes the mouth into a *quasi*-capsule, represents the same

principle applied to a reed which is probably more delicate than that of the capsule instruments, though still not fine enough to be controllable by the lips. With all of these instruments pitch and dynamics, and above all timbre, are uncontrollable except as to their interrelated changes with different air pressures. Thus the development of the pirouette instrument may be interpreted as an advance in the technique of reed making.

There has been much controversy as to the origin of the bassoon and its relation to the bass pommer. Sachs,[20] and after him Carse,[21] have insisted emphatically that these two instruments existed independently of each other side by side and that it is not the case of one growing out of the other. Sachs emphasizes the difference between the two instruments especially in the matter of the pirouette and the free-blown reed. But did the bass pommer really have a pirouette? Everyone who has written about this instrument insists that it does, but every picture of the instrument as shown by seventeenth-century writers, such as Praetorius, Mersenne and Kircher, and by Diderot in the eighteenth century, depict the instrument with a free-blown reed and with no trace of a pirouette. If the bass pommer originally had a pirouette it seems to have lost it during the sixteenth century. Such a development is very plausible indeed if we consider that the reed of a bass instrument is cut from a stalk of cane of much greater diameter than that of a treble instrument. Such a reed does not exert a great outward pressure at the tip of the reed (which is the effort of the natural material to revert to its original shape) and players must have discovered that they could easily control such bass reeds directly with their lips and thus improve the quality of tone while gaining control of pitch and volume. After this discovery the bass pommer was no longer an adequate instrument to translate the inherent possibilities of its reed into musical sound. Improvements on the instrument itself were undertaken at the end of the sixteenth and throughout the seventeenth centuries[22] and many experiments were made in supplying a new body, both cylindrical and conical, to the bass double reed. These experiments are represented by the large number of known bassoon-type instruments of that period, such as the racket, dulzian, curtal and fagott proper.[23] This bassoon now joined the small number of 'complete' instruments (those able to play all notes in all dynamic shades) such as the sackbut, the cornetts and (to some extent) the recorders, and these alone are the instruments which continued to be used in the music of the seventeenth century. As *Chorist Fagott* it took its place in the choir-loft because it was the only woodwind instrument suitable for the task of helping the singers unobtrusively to hold their pitch, more flexible than

the sackbut and the cornetts which had been used for this office.

So important a change in instrumentation should leave its mark in the music of the period. Not only do we find the bassoon entering the ranks of the melody instruments in the early Baroque period, but we can go as far as to say that it is practically the only reed instrument used in the first half of the seventeenth century, and, with the recorder, the only woodwind.[24] The earliest use of the bassoon in chamber-music seems to be the Opus 1 of Biagio Marini,[25] *Affetti Musicali* (Venice, 1617). This large collection of many chamber works contains two sonatas with bassoon, *La Foscarina*, 'Sonata a 3 con il Tremolo [preceding Monteverdi], Doi Violini o Cornetti, e Trombone o Fagotto', and *La Aguzzona*, in which the bassoon is partly used as a solo voice. Marini's Op. 8 of 1629 contains two sonatas 'per 2 Fagotti o Tromboni grossi'. The bassoon became so esteemed as a melody instrument that it soon began to replace the violin in the trio-sonata, as in the seventh sonata of Dario Castello's *Sonate Concertate in stilo moderno* (1621), for two bassoons and violins, or in Giovanni Battista Buonamente's 4. *Libro di varie Sonate* (1626), as well as his sixth collection of 1636. The first solo music for the instrument seem to be the études and variations for bassoon and figured bass included in Bartolomeo de Selma e Salaverde's *Libro de Canzoni Fantasie et Correnti* (Venice, 1638).[26] The author was bassoonist to Archduke Leopold of Austria. Matthias Spiegler's *Olor solymnaeus nascenti Jesu* (1631) contains duets and trios with bassoon. Significant are Massimiliano Neri's *Sonate e Canzoni a* 4 for church and chamber, also playable as duets or solos, for two violins, viola, gamba or bassoon, and figured bass (Opus 1, 1644) and his Opus 2, *Sonate a . . .* 3, also with alternative bassoon as solo instrument (1651). The same year we find Philipp Friedrich Böddecker's sonata for bassoon and figured bass, and, in 1662, bassoon parts in the trio-sonatas of Philipp Friedrich Buchner.[27] Musically the most important work of this kind is Johann Rosenmüller's *Sonata* 2 for violin and bassoon with figured bass (1682). As an orchestral instrument, the bassoon appears in the music of Giovanni Gabrieli before 1613. In his *Syntagma musicum* (1619), Praetorius suggests an orchestration for use in the two choir-lofts of St Mark's Cathedral of Lassus' ten-part motet *Quo properas*. In three variations he uses a concertino of two recorders, two trombones and bassoon. In the same year Heinrich Schütz uses two, in 1621 three, and in 1625 five bassoons. Three bassoons are also found in the Sinfonia of Staden's *Seelewig* of 1644.

We can easily understand that the desire must have arisen to make so useful and grateful a medium as the double reed available to a

treble instrument. Within the new alignment of instrumental values only two instruments in that register were left, the cornett, limited by its extreme difficulty of execution, and the recorder, limited by its small tone even for the reduced requirements of those days. The experiments in the direction of a free-blown treble reed instrument therefore represent a progress in the skill of reed-making rather than in that of instrument-making. Only after such a reed was developed did work begin, slowly enough as it were, to improve the instrument proper.

It is not surprising that these experiments were made at the French court by the musicians of Louis XIV. Nowhere else was there so large a band of wind players in so secure and remunerative a position. Krumhorn and bagpipe, bassoon, shawm, fife and drum, trumpet and trumpet marine, serpent, sackbut and cornett were the instruments which were cultivated by all and which had their definite places in the various rituals of the court—rituals so static that even the obsolete krumhorns were still used as late as 1730, it seems. Woodwind virtuosi could find positions in several groups: the chapel, which used such windst as serpens, bassoons and bass krumhorns, the chamber, and above all the *Grande Ecurie*, the band under the auspices of the Master of the Grand Stable of the King. Later in the century were added the *Petits Violons de la Chambre du Roy* which employed two oboes and two bassoons, and after 1654 woodwinds were called upon for Lully's ballet performances and finally for the evenings of opera at the *Académie Royale de Musique*. Every musician was expected to play almost every instrument, wind and string, and positions, which were purchasable and hereditary, were acceptable in several groups simultaneously.

The chief berth for wind players was the elaborate organization of the *Grande Ecurie*[28] which was divided into five corps: (1) The Trumpets; (2) The Fifes and Drums; (3) The Violins, Shawms, Sackbuts and Cornetts; (4) The Krumhorns and Trumpets Marine; (5) The Oboes and Musettes de Poitou. It was in the last three of these that double-reed players were welcome. In the second half of the century the third one developed into the famous 12 *Grands Hautbois*, who, as we know from the existing picture of their service during the coronation of Louis XV, consisted of ten oboes and two bassoons. The lists of musicians which still exist show an abundance of names of famous families of French seventeenth- and eighteenth-century instrumentalists, mostly virtuosi who specialized in the genteel recorder or the fashionable bagpipe (musette): Brunet, Destouches, Philidor, Philbert, Hotteterre, Piesche, Descoteaux, Chédeville. One of the chief attractions of a position at court was the close social proximity with

the king and the nobility. Louis himself was best man at the wedding of the charming, popular recorder-player, Philbert, to the widow and murderess of his unfortunate ex-colleague, the bagpiper Jean Brunet. Descoteaux (François Pignon, 1640-1723), the beloved master of recorder players, philosopher and plant breeder, who was painted by Watteau and immortalized as *L'Amateur de Tulipes* by La Bruyère, often dined in his garden with Molière, Racine, Despréaux and Lafontaine, arguing over Descartes. Most of the Philidor family[29] had close contact with the king, especially André, the music librarian, and his son Anne, godson of the Duc de Noailles, who was often asked to play the oboe for the king and to sing duets with him, and is known on one occasion, at the apartment of Mme de Maintenon, to have been honoured by having the aged king sing for him an aria which had not been performed since 1655, almost sixty years before. The Hotteterres and Chédevilles were well known to the nobility as favourite teachers of the bagpipe and recorder.[30]

It is within this group of men that we must look for our inventor of the oboe. It is possible that early in the century the reed had been sufficiently improved to be free-blown, though the resulting instrument may well have been little better than its predecessor, the treble shawn, and not yet an oboe proper. Carse[31] has so interpreted a picture in Mersenne, 1636. The accompanying text, however, makes this picture quite ambiguous and no explanation of such an instrument is given, though a further discussion of the Hautbois de Poitou is promised for the next chapter, which is devoted to bassoons instead. It is quite possible that the illustration in question only serves to illustrate the usual shawm as seen without the pirouette. Till more evidence of such an instrument is found we have to leave this question undecided. Without a doubt the search for a more controllable instrument was hastened by the musical demands of Lully, that malevolent and most stimulating tyrant and genius of organization who began to make his musical abilities felt in 1653. Those most likely to have occupied themselves with these problems are the various members of the Hotteterre family, whose activities in the field of instrument-making are well documented, and who likewise seem to be responsible for the introduction into France of another treble wind instrument, the transverse flute. In our attempt to identify the inventor of the oboe we are helped by several new sources. Writing in approximately 1700 about the oboe, James Talbot[32] speaks of 'the present French Hautbois not 40 years old & an improvement of the great French hautbois which is like our Weights'. Since Talbot's sources were John Bannister, who in 1695 wrote the first tutor for this instrument, Paisible and la

Riche, two French oboists who are still under the influence of practically the first generation of oboists, we can accept this statement as being reliable. A second document, which confirms several of our conjectures, though it is not historically acceptable in a scientific sense, is nevertheless of value because it represents the tradition of the period and is still close enough to it for this tradition to be accurate. It is a letter[33] by Michel de la Barre, the famous flautist, who had served in the Hautbois de Poitou corps of the *Grande Ecurie* band between 1702 and 1705 and thus had personal contact with the court musicians. This letter was written in 1740 and claims to represent research done in the archives of the 'chambre de comptes':

> Mais son [Lully] élévation fut la chute totale de tous ces antiens instrumens à l'exception du hautbois, grâce au Filidor et Hauteterre, lesquels ont tant gâté de bois, et soutenu de la musique qu'ils sont enfin parvenue à le rendre propre pour les concerts. Dés ce temps là on laissa les musettes aux bergers, les violons, les flûtes douces, les théorbes, les violes prirent leur place, car la flûte traversière n'est venue qu'après.

There remains for us to find out which members of these two families were in the service of the court around 1660. Among the Hotteterre, our most likely choice falls on Jean I, the father of the main branch of the family, who died sometime after 1676. He entered the service of the king in 1650 as Hautbois de Poitou and he is recorded to have performed at court under Lully, with two of his sons, in *L'Amour Malade* of 1657 and *Alcidiane* of 1658, and again in *Les Noces de Village* of 1663. Jean was an outstanding instrument-maker and recorders bearing his signature still can be found in various collections. Charles E. Borjon, in his *Traité de la Musette* (1672), speaks of the Hotteterres as being the best bagpipe makers:

> The father is a man of a unique talent for the making of all kinds of instruments of wood, ivory and ebony: bagpipes, recorders, flageolets, oboes, krumhorns. . . .

Jean's three sons must also be considered. Which two of the three, Jean II, Nicolas I and Martin, are supposed to have played with their father in 1657 and 1658, we do not know. Perhaps we can eliminate Jean II who entered the king's service officially in 1662 or 1663. Very little is known about him because he did not distinguish himself in any way as a musician, nor is anything known about his making any instruments. Nicolas joined the royal band in 1662 and remained as member of the Twelve Grand Oboes till his death in 1694. He was active as an instrument maker and is included in Borjon's panegyric. The third son, Martin, is first heard of as participating in Cavalli's *Serse* in 1660. He joined the *Grande Ecurie* in 1664. He earned great

fame as a bagpipe virtuoso, an instrument which he improved greatly. He is remembered also as the father of the most famous member of the family, the flautist Jacques Hotteterre le Romain. Although all three of these brothers, but especially the latter two, were active at court at the right time, and had the qualifications as instrument makers, we must rule them out because of their age at the time in question. It was customary to introduce one's sons to the court music from the age of eleven or twelve so that they could enjoy a long, and thus more lucrative, career in the king's service and it is obvious that the Hotteterre brothers who played the ballets from 1653 on could not have been much older. The main period of their activity is considerably later. This leaves Jean Hotteterre père as the man singled out in de la Barre's letter.

No written record exists which tells us authoritatively about the change of the name Danican into Philidor. Tradition has it that the first member of the family known to have been a musician, Michel Danican, was so named by Louis XIII after a Sienese oboist Filidori who had charmed the court a short time before. Nothing seems to be known about this Filidori, and he was certainly not an oboist in our sense of the word, as is claimed by every reference work which mentions him. Neither was Michel Danican a virtuoso on an instrument which had not yet been invented. Just what instrument Filidori actually played, if he existed at all, and in what way Michel distinguished himself, aside from being, as was customary, a performer on all winds, we do not know. Our interest lies in his two sons, Michel II and Jean. Of these two we can eliminate the latter. Jean joined the Fife and Drum corps in 1659, also playing krumhorn and trumpet marine, but he in no way distinguished himself except for the three things he left behind him: a group of dance-tunes, and two sons, André, the oldest, becoming a famous oboist and music librarian to the king. Michel II, however, is of interest to us. Entering the *Grande Ecurie* as Krumhorn and Trompette Marine, and serving till his death in 1659, he is the only one of the family active at the period and qualified to have been the one referred to by de la Barre as co-inventor of the oboe.

On the strength of this identification we can now venture a few deductions. Of the two men, only Jean Hotteterre is known to have made instruments. The idea then suggests itself that Michel Philidor did the actual work on the refinement of the reed and then sought the help of Hotteterre, the best wood-turner in the king's service, to construct an instrument to match it. If we earlier assumed the date 1660 on the strength of Talbot's tentative forty years, we must now set this back somewhat, since Philidor died in 1659. This is borne out by

a musical analysis of the works of Lully by Henri Prunières,[34] who is led to believe, without, unfortunately, stating his reasons, that the *Ballet de L'Amour Malade* (1657) already used oboes in its *Concert Champêtre de l'Epoux*, as well as in the Overture. To determine the instrumentation of Lully's scores is a very complicated and often impossible task. Only rarely are instruments mentioned outright. Generally the orchestration has to be reconstructed from the names of the participants which we find in the original libretti, and since nearly everybody played nearly every instrument it is not possible to make these reconstructions conclusive. There is no reason whatever to reject the assumption that the oboe was first tried out in public in this work, played, as we have seen above, by its inventor Jean Hotteterre with his two sons, Nicolas and Martin. Prunières also suggests that oboes played in *Un Charivari Grotesque* of *Le Mariage Forcé* of 1664, the same year in which we find the first actual mention of the oboe in a Lully score: the ballet *Les Plaisirs de L'Isle Enchantée*, containing a *Marche de Hautbois pour le Dieu Pan et sa Suite.*

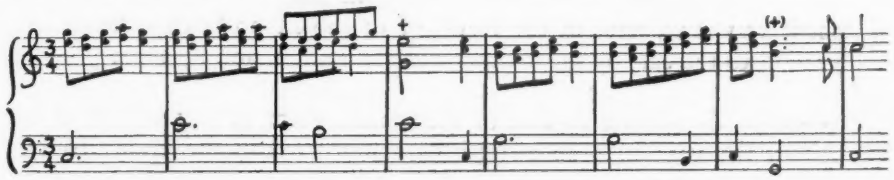
We can be sure that in the first decade of the oboe much experimentation with improvements in reed- as well as instrument-making took place. The Hottetterre sons naturally adopted the invention of their father, as did the Philidor clan (André played the oboe in the beautiful *Concerts Royaux* of Couperin), as well as the recorder players, Descoteaux and Philbert, and the bagpipers, Brunet and Destouches, Piesche father and sons—we find them all playing the oboe among whatever other instruments were required in the performances of Lully. That Lully was the spirit behind, and godfather to, the invention of the oboe can no longer be doubted. He gave the instrument and its inventors the chance for public appearance, he scored for it in his ballets and later in his operas, he wrote marches for a quartet of four (two sopranos, tenor and bass—probably bassoon), and he used it in the Te Deum of 1677. In 1670, one year before Cambert's *Pomone*,[35] which is given by most texts as the first use of the oboe in the orchestra, Lully permitted himself a little joke on his band of oboists. Molière's *Le Bourgeois Gentilhomme* ends with a *Ballet des Nations*, an extravaganza of strange national costumes, customs and dialects. The very last scene is ushered in by a Menuet played by the orchestra to the entrance of two *Poitevins*, in the traditional costumes of Poitou, who have their say about sky, foliage and love to the tune of the ditty just played. Then, as a finale to the whole performance, comes another Menuet, which in the libretto of the original performance bears this instruction: *Second Menuet pour les hautbois de Poitevins.* Once more the Hotteterre and Philidor (Nicolas Hotteterre and one Philidor, probably young

André, are mentioned in the libretto among the eight musicians taking part in this scene) haul out their old-time reed-pipes, never to use them again. In all later editions of Molière's play the direction refers to plain oboes.

We have come far afield from our original discussion of the tone quality of the old oboe. But we have a complete picture now which makes it easier to accept our premise than just the evidence of quotations from a few obscure writers. We have seen that the oboe was specifically constructed as an improvement over the earlier reed instruments so as to be admissible to the gentle tone of noble music making. A soft and beautiful sound was the aim of all this experimentation and its admitted success means that this aim had been reached. We have even further proof of this from the pen of a most respected witness, the dramatist Philippe Quinault, and indirectly, once more, by Lully himself.

On January 12, 1674, at the *Académie Royale de Musique*, Lully performed his opera *Alceste*, a tragedy by Philippe Quinault. The evening began with an allegorical Prologue by various Nymphs as well as the attributes of *Glory* and *Pleasure*, accompanied by an orchestra of strings, trumpets and drums with a woodwind section of five oboes, bagpipes and bassoons. A Ritournelle, performed on the stage by this band of woodwinds garbed in appropriate costumes, introduces a duet between *La Gloire*, soprano, and *La Nymphe de la Seine*, contralto.

Que tout retentisse,
Que tout reponde à nos voix
  Que tout fleurisse
Dans nos jardins et dans nos bois
  Que le chant des oiseaux s'unisse,
Avec le doux son des hautbois.

To prove the point, the five oboes at this moment chime in with what is perhaps the first lyrical duet written for this instrument:

Because they are accustomed to the elegantly narrow and thin reed of the modern oboe, many writers, by associating the reed with the elegantly thin and silvery tone of the modern instrument, have felt convinced that the old instrument, which used a thick and squat reed, must have had a clumsy and violent tone. Several pictures of the old

reed exist, often in great detail, as in Kircher and Mersenne, and it is without a doubt short, wide, thick and less delicate than that used today. But there exists no expert who can tell by looking at it what any reed sounds like. Up to the sixteenth century all treble reeds were small replicas of the bass reed. These bass reeds were essentially the same in shape as are the bassoon and contra-bassoon reeds of today, and so the treble reed copied its swallow-tail shape and its properties. When this reed was perfected and the oboe designed for it, the swallow-tail shape remained. Not till the middle of the eighteenth century were experiments made to change its shape towards the narrow and thin reed of today and remnants of the old triangular shape have not entirely died out yet in some localities of Europe. There is no reason whatever to assume that a short, thick, triangular reed is necessarily coarse and strident. The greater thickness of these reeds is to some extent balanced by the lightness of the material of which the instruments were made, which did not by any means create the resistance to the reed which the modern grenadilla-wood oboe does. Nor does the shape influence the quality of tone. It controls the production of overtones and it is due to this shape that the highest note of the oboe for over one hundred years was the harmonic d''', which could not be surpassed though no other key is necessary to produce any note above it. These high notes caused difficulties at first, an indication of which we find in the fingering chart of Freillon Poncein's oboe method (1700).[36] From b'' onwards the fingerings given are those of the fundamental a semi-tone above the note desired. This compensated for the flatness of the overblown high notes. Eight years later the fingerings given by Jacques Hotteterre are those of straight octave harmonics.

On the subject of the old oboe reed one source of endless confusion has been the quotation from Hawkins, to the beginning of which we had occasion to refer above. The whole of it must now be considered:

> As a performer on the hautboy, Martini was undoubtedly the greatest that the world had ever known. Before his time the tone of the instrument was rank, and, in the hands of the ablest proficients, harsh and grating to the ear; by great study and application, and by some peculiar management of the reed he contrived to produce such a tone, as approached the nearest to that of the human voice of any we know of. About the year 1735 an advertisement appeared in the public papers, offering a reward of ten guineas for a hautboy-reed that had been lost. It was conjectured to be Martini's, and favoured the opinion that he had some secret in preparing or meliorating the reeds of his instrument, though none could account for the offer of a reward so greatly disproportionate to the utmost conceivable value of the thing lost. It seems that the reed was found, and brought to the owner, but in such condition as rendered it useless.

Revived by Frank Kidson, the gist of this tale entered *Grove's* second edition in 1906, face to face with Dr Stone's reproduction of the battered reed of Rossini's oboist. From there on it spread to lesser sources and it still serves an unimpeachable proof of the inferiority of sound of the early oboe.

The Public Library of Minneapolis, Minn., owns a set of Hawkins' *History*, the last two volumes of which contain little slips of paper with contemporary comments. At my suggestion, one of the library staff made a study of these marginal notes which revealed that the original owner of this copy had been Redmond Simpson, son-in-law of the violinist Matthew Dubourg. W. T. Parke, in his garrulous *Musical Memoirs*, mentions that Simpson was sub-treasurer of the Society of Decayed Musicians. 'That gentleman, as a performer on the oboe, was highly estimated before Fischer arrived in England.' According to Burney, Simpson and Vincent belonged to the old generation of English oboists who used old English instruments, which accounts for their waning success in the face of the performances of Fischer. Simpson had once been considered one of the finest English oboists and had been the teacher of the renowned oboist John Parke, the elder of the two Parke brothers. The Minneapolis Hawkins later came into the possession of William Hawes, conductor of the first London Performance of *Der Freischütz*, who signed his name to the fly-leaf and carefully affixed Simpson's little slips of paper to the corresponding text with sealing wax. Opposite the Sammartini legend we find this note in the shaky hand of an old man:

> Martini outlived the late P. of Wales a short time, and was succeeded as Harpsichord Master to the Princess Dowager, by Paradies. Martini set the Birth Day Ode for 1747 for Dubourg, who was then in a violent fever. Mr Nicolai has it.
>
> in the note which says a reward of 10 Guineas reward was offered for a Hautboy reed that had been lost. it was the upper joint of his Hautboy, for which he was inconsolable 'till he got one that suited him. the later was purchased at his sale by the late D. of Ancaster for 20 Guineas who gave it to me. it is still in my Possession.

NOTES

[1] *Galpin Society Journal*, II, pp. 10-26.
[2] Adam Carse, *Musical Wind Instruments* (1939), p. 132.
[3] A. Lavignac (ed.), *Encyclopédie de la Musique* (2me Partie, vol. 3), p. 1535.
[4] Wanda Landowska, *Musique ancienne* (1908).
[5] John Hawkins, *A general history . . . of Music* (1776), V, pp. 369-371.

[6] *Allgemeine Musikalische Zeitung* (Leipzig, 1823), vol. 24, no. 11.

[7] Charles Burney, *The present state of music in Germany* (1773), 2, p. 45.

[8] A. Bridet, *L'éducation du Hautboïste* (1928).

[9] Marin Mersenne, *Harmonie Universelle* (1636), p. 301.

[10] Ulric Daubeny, *Orchestral Wind Instruments* (1920), p. 40.

[11] It would be unfair to make Père Mersenne even remotely responsible for all of this. The average concert-goer's knowledge of Mozart's music would preclude such a statement.

[12] This has been omitted in the 3rd edition (1927).

[13] E. Prout, *The Orchestra* (1897), p. 114.

[14] Willi Apel (ed.), *Harvard Dictionary of Music* (1944).

[15] Filippo Bonanni, *Gabinetto armonico* (1722).

[16] Johann Christoph and Johann David Stössel, *Kurzgefasstes Musikalisches Lexicon* (1737).

[17] Johann Mattheson, *Grundlage einer Ehren-Pforte* (1740), p. 195.

[18] *Ibid.*, p. 129.

[19] Johann Mattheson, *Das Neu-Eröffnete Orchester* (1713), p. 268.

[20] Curt Sachs, *Real-Lexicon der Musikinstrumente* (1913).

[21] Adam Carse, *op. cit.*, pp. 182-3.

[22] *Ibid.*

[23] Lyndesay G. Langwill, *The Bassoon* (1947).

[24] Specific mention of other reed instruments is very rare throughout the seventeenth century. A few can be listed here: Hermann Schein, *Banchetto Musicale* (1617); a Suite for 4 Krumbhorns. In 1619, in a work to be discussed later, Praetorius suggests a concertino of Piffari and 4 Tromboni against 5 Viole da Braccio. The 2 Hautb. called for in 1628, in Orazio Benevoli's gigantic score of his Salzburg mass, do not represent, as has been claimed by, for instance, Bechler and Râhm, *Die Oboe* (1914), the first use of the oboe in the orchestra; this is one of the rare instances in which the treble shawm is used in church music. The defects of this instrument would be less apparent in an orchestra of this magnitude—this applies also to Praetorius' use of the Piffaro—and in any case for most of the time they are used in unison with the cornetts. From the second half of the century we find an anonymous manuscript in the Kassel Library of 4 *Sonate a 5 Bombardini*, Johann Petzel's *Bicinia variorum instrumentorum . . . cum appendice a 2 Bombardinis vulgo Schalmeyen e Fagotto* (1674), and J. C. Horn, *Parergon Musicum 6. Theil . . . mit zwey Chören, auff Violen, Cornetten, Schalmeyen, Flöten etc. . . .* (1676). The source for most of these, as well as the bassoon music listed below, have been C. F. Becker, *Die Tonwerke des XVI. und XVII. Jahrhunderts* (1855), and Ernest H. Meyer, *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (1934).

[25] Dora J. Iselin, *Biagio Marini* (Diss. Basle, 1930).

[26] L. G. Langwill, *op. cit.*, p. 12. One variation is reprinted in A. Lavignac (ed.), *op. cit.* (Partie I, vol. 4: Rafael Mitjana y Gordon, *La Musique en Espagne*, pp. 2086-7).

[27] This list of composers who used the bassoon in various concertini is necessarily incomplete but should suffice to give an idea of the universal acceptance of the bassoon in the seventeenth century: Albrici, Arnold, Denmark, Förster, Hoefer, Kindermann, Knüpfer, Krieger, Nicolai, Pez, Petzel, Poglietti, Pohle, Scheerer, Speer, Schwartzkopff, Theil, Thieme, J. G. Trost, J. K. Trost, Valentini (before 1649), Weckmann, Wieland. In religious music

the bassoon was used in: J. A. Herbst, *Loblied* (1637); J. J. Harnisch, *Calliope Mixta* (1653); M. Cazzati, *Motetti e Himni a voce sola con 2 Violini e Fagotto ad lib.* (1658); J. M. Gletle, *Expeditionis Musicae* (1667-1670); J. M. Caesar, *Missa Brevis* (1687).

[28] J. Ecorcheville, 'Quelques Documents sur la Musique de la Grande Ecurie du Roi' in *SIMG*, II, pp. 608ff.

[29] Ernest Thoinan, 'Les Philidor' in *La France Musicale* (1867-8). These articles are not by A. Pougin as claimed in Eitner.

[30] Ernest Thoinan, *Les Hotteterre et les Chédeville* (1894).

[31] Adam Carse, *op. cit.*, p. 125.

[32] Anthony Baines, 'James Talbot's Manuscript' in *Galpin Society Journal*, I. Also Eric Halfpenny, 'The English Debut of the French Hautboy' in *Monthly Musical Record*, 79, no. 908.

[33] J. Ecorcheville, *op. cit.*

[34] Henri Prunières (ed.), *Oeuvres Complètes de J. B. Lully* (1932).

[35] The date is 1671 and not 1659, the year of Cambert's first dramatic work *La Pastorale*, as given by Sachs, Geiringer and others.

[36] Freillon Poncein, *La Véritable Manière d'apprendre à jouer en perfection de l'hautbois* (1700). Ecorcheville has pointed out that the instrument depicted in the fingering charts is not an oboe and has a pirouette. This is certainly true and confusing, because the instructions given in the text leave no doubt that a free-blown reed instrument is intended: 'You must . . . take half of the cane of which the reed is made with the two lips and hold it in the centre with strength, tightening as you go higher, and giving more and more air, which must be accomplished without grimaces and disturbances in any part of the body.' Similar instructions can be found in many methods of the oboe prior to the invention of the octave keys. On the modern instrument the procedure should be exactly the opposite.

★

The following corrections to Mr Hubbard's article on 'Two Early English Harpsichords' arrived after JOURNAL III had gone to press.

Page 13: the second sentence should read 'The use of oak is not typical of Flemish practice in harpsichord construction even at this early period, and, in this case, must be regarded as an English feature'.

Page 15, line 3: for 'sharpness' read 'harmonic development'. In the section on this page headed RANGE, the last sentence should read 'The two most likely limits to the compass follow: *C* to *e'''* (four octaves and a third); *B,* to *d'''* (four octaves and a fifth: the lowest octave is a short octave, and the lowest sharp is divided, giving an actual range of *G,* to *d'''* with *G,*♯, *B,*♭ and *C*♯ missing).'

Page 18, line 9: add a superscript [5] to the word 'third', referring to an additional footnote. This reads '[5] To avoid ambiguity it should be stated that the writer considers the shorter of the two long courses to be the first, the course half its length to be the second, and the remaining long unison course to be the third'.

WALTER NEF

The Polychord*

In the absence of a universally accepted name for it, this instrument is commonly termed 'a monochord with several strings' in musicological literature; it is mentioned and described in theoretical writings of the late classical period and the Middle Ages. For the classical period the main sources are Aristides Quintilianus,[1] Claudius Ptolemy[2] and Porphyrius' commentary on Ptolemy[3]; for the Middle Ages, the Arab writers al-Fârâbî[4] and Safî ad-Dîn,[5] the Byzantine Georgios Pachymeres,[6] and a series of European writers (especially of the late Middle Ages and the fifteenth century).

These sources derive from differing ages and cultures; from the evidence they present we must determine not only the appearance and characteristics of the instrument, but also (*a*) whether they are referring to the same or to different instruments, and (*b*) the inter-relations of the sources. For instance, Pachymeres draws from Ptolemy, and Safî from al-Fârâbî (though with several noteworthy alterations). For the moment, however, such questions will be set aside, and I shall concentrate on making certain observations on the European sources mentioned at the end of my first paragraph. Were polychords then in existence? If so, what were they like?

References to such instruments occur from time to time in musicological writings of all periods, down to and including the present day; the instruments may have 4, 6, 8 and even 19 strings. These references are usually based on S. Wantzlöben's work, *Das Monochord als Instrument und als System.*[7] Since his quotations cannot usually stand a closer investigation,[8] it is worth while going into the matter *de novo*. This article will confine itself to one particular point; I hope later on to analyse the texts more extensively in a book on the subject.

The difficulty arises over the Latin word for 'string'. *Chorda* means not only 'string', but also 'string-segment', and 'sound produced from a string'. There is nothing new in this statement, of course, but it is a fact that is often overlooked; in one and the same text the word *chorda* can mean either 'string' or 'sound', and it is very easy to be misled by this ambiguity.

* A paper read at the IV Congress of the IMS, Basle, June 29th to July 3rd, 1949. Translated by Susi Jeans and the Editor.

'Polychord' is the translation suggested for *mehrsaitiges Monochord.*

The first theorist to describe the polychord is probably Notker Labeo[9] (*d.* 1022). F. Behn[10] has rashly committed himself to the statement that in the Middle Ages the word 'monochord' has lost its real meaning, and that the learned Notker is using the term to describe a 16-string polychord tuned to the scale of F major. There are several muddles here; in the first place, Notker's F corresponds to our A, and the lowest note of his instrument is not our F, but the medieval Gamma, our G. In Notker, the Old High German word *seito*, like the Latin *chorda*, means 'sound' or 'string'; his instrument seems to have had 15 'sounds' at first, the sixteenth being added later, and the context makes it clear that he is referring to a 1-string monochord with a scale of 16 segments or notes, and not to a 16-string polychord.

Wantzlöben[11] maintains that the 'monochord' mentioned by Theoger of Metz (eleventh century) 'had had eight strings for a long time'. But the context clearly shows that the *octo chordae* are eight notes produced from a single string, for later on Theoger explains the bridges by saying that 'they support the string' (singular, not plural).[12]

In a well-known passage from the *Summa musicae* (*c.* 1300), the monochord is listed with the *cithara*, *psalterium* and *organistrum* as an instrument 'tuned progressively',[13] and Wantzlöben concludes once again that it is therefore a polychord. *Progressive temperare* clearly has two meanings here: on the one hand the cithara and psaltery have many strings, but only one string to each pitch, and on the other hand the hurdy-gurdy had only one string (or perhaps a unison pair; but this does not invalidate my argument), but was 'progressively tuned' by shortening the string's sounding length. Similarly with the monochord. (By the way, I cannot here discuss which instruments are meant by the *cithara* and the *psalterium*).

The famous 19-string 'monochord' is mentioned at the end of J. de Muris' *Musica speculativa*.[14] Wantzlöben here falls into the same trap as Ambros[15] (who in any case thought that the passage in question referred to the psaltery). It is almost unbelievable that both scholars have so misunderstood the text; they maintain that the writer is describing the construction of various kinds of polychords, whereas in fact he is only trying to describe, by means of a geometrical diagram, the division of a single string into 19 segments. The use of a diagram of this kind is found in other treatises, too.

Simon Tunstede (1351) does not mention the monochord; for demonstrating the difference between dissonance and consonance, he recommends the use of 'any instrument with two strings tuned in unison'.[16]

Elsewhere in *Musica speculativa*[17] there is an undoubted reference to an instrument with four strings. But this chapter has an antique flavour; the 4-stringed instrument is *instrumentum Mercurii tetrachordum*, and the classical fable about Mercury's invention of this instrument was transmitted to the Middle Ages by Boethius, and repeated by writer after writer. There is no way of knowing for certain whether J. de Muris was referring to a contemporary instrument or merely explaining an old fable. The same problem arises with the little picture at the end of Book I of Gafuri's *Theoria musicae* (1492).[18] It is supposed to illustrate the old legend of Pythagoras, and we cannot tell whether the draughtsman intended to depict a contemporary instrument or not.

Two other passages purporting to deal with the polychord take us little farther. Anonymous XI (a Frenchman writing, it is thought, at the turn of the fourteenth century) explains the monochord as an instrument having 'quasi' a single string.[19] We must infer that it actually had more than one, but that they were similar. In a *vocabularius rerum*[20] of the early fifteenth century, the monochord is defined as *saitten spil mitt zehen saitten* (a 10-string polychord).

All that I have said so far has been mainly of a negative character: now for some positive information, derived from two Italian treatises, B. Ramis de Pareia's *Musica Practica* (1482), discussed by Wantzlöben, and Georgius Anselmi's treatise of 1434. Handschin considers this to be most important[21] and has prepared an edition of it.[22] Both theorists undoubtedly use the word 'monochord' to refer to a polychord. What kind of instrument do they mean? The answer is somewhat of a surprise.

Ramis differentiates between two kinds of polychord. The older has strings of equal thickness and tension, presumably made of the same material, and the newer has strings differing in thickness and tension (and probably in length). Two sentences are of cardinal importance: 'for monochord strings of the same length, thickness and tension must produce identical notes if they are struck at identical points. . . . But if struck nearer or farther away from this point, any string produces a higher or lower note, according to the system of division outlined above'.[23] This must be the older type of instrument: strings of the same length, tension and thickness producing the same pitch *if* they are struck at the same point. Yet they are all in unison. If they are not struck at the same point, the pitch varies. This can only happen when the sounding length is cut off at the same time that the string is struck, and there is only one instrument that works like this—the clavichord. I conclude therefore that Ramis' polychord is no monochord, but a clavichord. Moreover he is discussing two types of

clavichord: the older, in which the strings are similar in length, tension, and thickness, and the newer, in which these components differ. This seems to fit in well with what is known about the clavichord from other sources.

Anselmi's text is not always easy to understand. I would not dare to attempt a full interpretation before it has appeared in print in its entirety, and I do not wish to anticipate its publication, but only to deal with a few details. Anselmi's 'monochord' has eight unison strings; the box over which they are stretched is open so that the inside can be seen. The word *tactus* often occurs, and for the monochord a suitable translation (Handschin's) would seem to be 'plucking'. But then we read that the 'heads of the *tactus* fall down along the box'. This makes no sense. And the box must be big enough 'for the striking finger not to hit a neighbouring *tactus*'. The sense is becoming clearer, I think. Later we are told that 'the *tactus* which produce the semitones must be made shorter and a little higher than the others'.[24] Obviously *tactus* means not only 'pluck' but also 'key', and the keys are divided into what we should call white keys and black keys. In short, here is no monochord, but once again a clavichord.

From this discussion two points emerge. First, the majority of texts on which the theory of a polychord has been based do not stand a closer investgation; they refer to the monochord. Secondly, in the only two texts in which the word 'monochord' undoubtedly stands for an instrument with several strings, the context shows that the instrument in question is not a polychord but a clavichord. These conclusions in no way reduce the value of the passages discussed, for two new sources of information about early keyboard instruments have emerged from the discussion. Further confirmation of the fact that the word 'monochord' may also mean 'clavichord' may be found in, for instance, the fifteenth-century treatise of John the Frenchman (Johannes Gallicus), written in Italy.[25] But I have unwittingly strayed into the province of keyboard instruments, and this is not the place to continue the discussion.

NOTES

[1] Editions by A. Jahn (1882), p. 71, and R. Schäfke (1937), p. 313.

[2] J. Düring, *Göteborgs Högskolas Arsskrift*, 36 (1930) (Greek), especially pp. 25ff.; 37, pp. 46ff., 83ff.; 40 (German), especially pp. 41ff., 52ff., 60ff., 103ff.

[3] *Ibid.*, 38 (1932), pp. 157.ff

[4] R. d'Erlanger, *La musique arabe* (1930), I, pp. 157.ff

[5] *Ibid.*, III, pp. 360ff.

[6] A. J. H. Vincent, *Notices et extraites des manuscrits de la bibliothèque du roi*, 16 (1847), II, pp. 476ff.

[7] (1911), pp. 107ff.

[8] As Handschin has shown in *Acta musicologica* (1944-5), p. 6.

[9] P. Piper, *Die Schriften Notkers und seiner Schule* (1882), I, pp. 851ff.

[10] In *Miszellen zur Musikgeschichte*, V ('Mittelalterliche Terminologie von Musikinstrumenten'), *Neue Musikzeitung* (1918), p. 135.

[11] 'Monochordum . . . antiquitus constabat octo chordis.'

[12] '[Magadae] quae sustinent (sustentant) chordam.'

[13] 'Chordalia etiam quaedam progressive temperantur, ut citharae et psalteria, organistrum, monochordum, et similia.'

[14] This and the three previous quotations are taken from Gerbert.

[15] Wantzlöben, *op. cit.*, p. 108; A. W. Ambros, *Geschichte der Musik*, II (1864), p. 199.

[16] E. de Coussemaker, *Scriptores . . .*, 4, p. 278.

[17] From Gerbert.

[18] See the facsimile edition, or G. Friedlein (1867), pp. 205ff.

[19] 'Monochordum . . . quasi habens unam cordam'; from Coussemaker.

[20] L. Diefenbach, *Glossarium latino-germanicum . . .* (1857), *sub* 'Monochord, etc.'.

[21] See his articles in *Festschrift Johannes Biehle* (1930), pp. 42ff. (and *Acta musicologica* (1942), p. 5); *Festschrift Erich H. Müller von Asow* (1942; duplicated only); *Musica Disciplina*, II (1948), p. 123.

[22] For the *Corpus scriptorum de musica* planned by the American Institute of Musicology at Rome. The editor was kind enough to let me see the relevant pages of his typescript.

[23] 'Etenim chordae monochordi, quae eiusdem sunt grossitiei, longitudinis et extensionis, si in eadem distantia fuerint percussae, eundem necessario sonum emittent. . . . Sed secundum quod propinquius vel distantius a loco, ubi torquentur, unaquaeque percutitur, graviorem acutioremve secundum proportionem divisionis superius datam sonum emittit.' J. Wolf, *Beihefte der IMG*, II (1901), pp. 15ff.

[24] J. Handschin, in *Acta musicologica* (1944-5), p. 6. I have singled out a few of the important passages: 'Licet enim sint hoc in instrumento octo [cordulae] dispositae, sunt attamen sonitu aequales aequaliter intentae, ut sonitum unum dent . . . aperta superficie [capsulae] . . . in eius [capsulae] longitudine cadant capita tactuum . . . digitus comprimens vicinum tactum non comprimat . . . hi tactus qui hemitonia personant . . . breviores fierent et altiores parumper. . . .'

[25] In Coussemaker.

FIG. 1 Player on the double clarinet. Old Kingdom: IIIrd Dynasty?
Height 20 cm

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HANS HICKMANN

Miscellanea Egyptologica*

DURING recent years a considerable amount of research has been carried out into the fragmentary remains of the musical culture of the ancient Egyptians. The catalogue of the Cairo Museum now includes a volume listing several hundred instruments of various kinds, and this will soon be followed by a book assembling the surviving documents—written and pictorial—dealing with music, for these should throw new light on the musical life of ancient Egypt. Recent discoveries have been of particular importance in this respect. A paper read to the Congress of Orientalists, held in Paris in the summer of 1948, summed up the present state of research into this subject; this paper was addressed primarily to orientalists, and a paper of a more musicological character was read at the Basle Congress of the IMS, 1949.

Preliminary studies of their musical instruments, based on a scientific classification of them, are not yet completed. The present article deals with one or two of the more outstanding features of this work, and its five sections form a bird's-eye view of the development of music in ancient Egypt, each being concerned with one particular period. The statuette belongs to the Old Kingdom, the ivory clappers to the Middle Kingdom and New Empire, the sistrum to the Deltaic Dynasties, the bone clappers to the Coptic Era and the bells to the contemporary Coptic church. Figs. 1 and 6 illustrate objects from the collection of Mr G. Michailidis and are reproduced with his kind permission; those in Figs. 3-5 and 7-8 are from my own collection.

I. The statuette (Figs. 1 and 2) has a double interest. It is probably the first known representation of a player on the double clarinet; at this early period statuettes of musicians are in any case very rare. Its markedly archaic characteristics suggest that it is at least from the Vth Dynasty (? *c.* 2600 B.C.) if not earlier. The attitude and hair-style of the figure resemble those of the dark granite figure[1] (IIIrd Dynasty; No. 1 of the Cairo Museum Catalogue) found at Mitrahineh in 1888. This, too, is archaic in style.

* Dedicated, by the author's desire, to the memory of Canon Galpin. Translated from the French by the Editor.

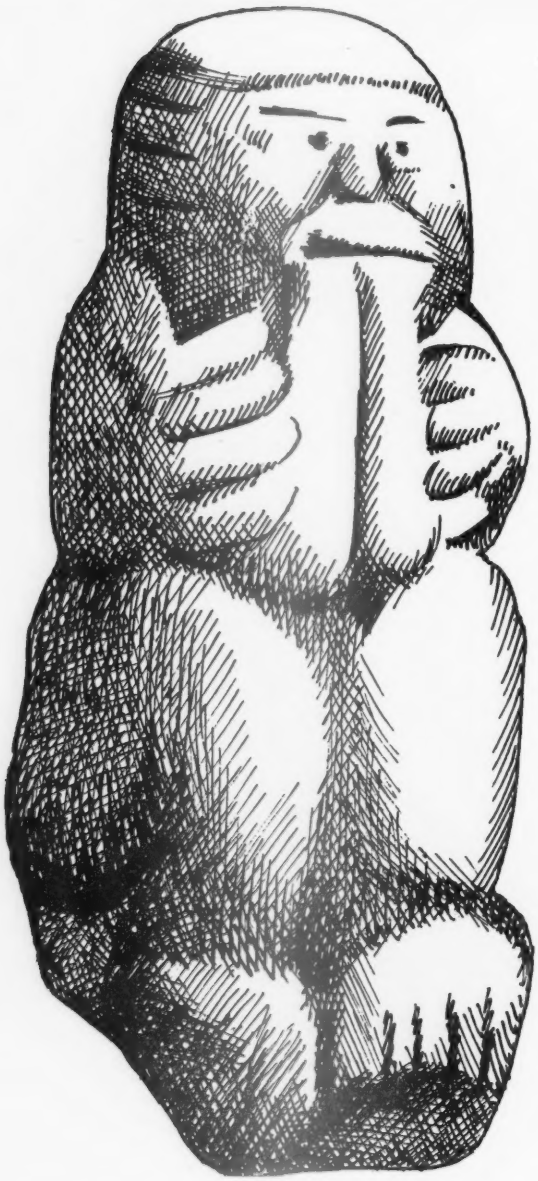

FIG. 2 Sketch of the statuette shown in fig. 1

Later representations of players of the double clarinet appear to differ slightly from this one; if their dating and that of the one in the Cairo Museum is sound, this statuette must be one of the oldest representations of a musical subject in existence. The stone bears no traces of paint. The hair-style of the player follows the contours of the head very closely, in a most archaic fashion; it is not unlike the styles worn at a later date by musicians of, for instance, the Vth Dynasty (from

FIG. 3 Ivory lotus-shaped clappers. Middle Kingdom?

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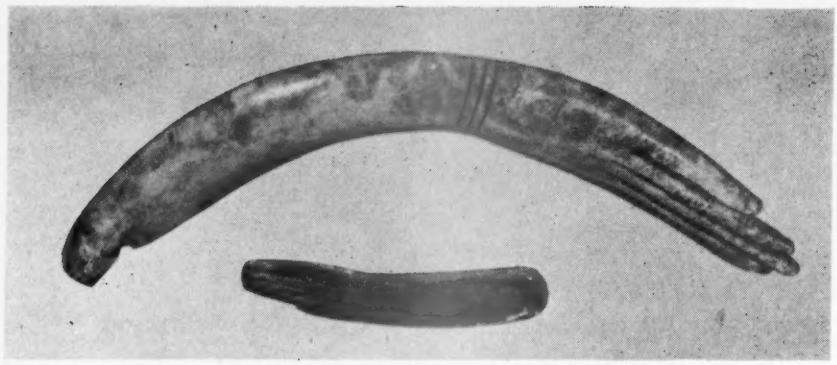

FIG. 4 Ivory hand-shaped clappers. New Empire

(*a*) Length 22 cm, maximum breadth 3 cm

(*b*) Length 9.5 cm, maximum breadth 2.3 cm

FIG. 8 Two *naqus*

(*a*) diameter 12.3 cm, thickness 2–3 mm, depth 4.5 to 5 cm; the handle consists of a metal rod 10.6 cm long, rigidly fixed into the bell

(*b*) overall height 29 cm, outside diameter 22 cm, thickness 1 cm, depth 12 cm; the thickness of the support tapers from 13.5 to 3 cm

Saqqarah and Guiza). Both clarinets appear to be of the same size. Their embouchure is unfortunately too worn to be recognizable. The player's hands are in the same position on each instrument, and these facts suggest that the ancient double clarinet is not unlike the present-day *zoumarrah*, consisting of twin instruments similarly pierced and fingered.

II. The clappers (Figs. 3 and 4) are made of ivory, those in Fig. 3 being shaped like lotus flowers cut in half. Similar instruments now in the Cairo Museum were found in tombs of the XIIth Dynasty (*c.* 2000 B.C.) and these are probably of the same date. They are about 15 cm. long; the hole in the shank enables the two pieces forming the complete instrument to be tied together, like castanets. At the end of the shank there are seven parallel incised lines, resembling the bracelet found on hand-shaped clappers. The petals of the lotus are carefully carved with triangles and incised lines, and their pointed outlines suggest that the flower has just bloomed. The inside of the shank is flat, but the flower itself is slightly hollow as a result of the natural cavity found in a hippopotamus tooth. This cavity was often artificially enlarged, so it presumably enhanced the sound.

The hand-shaped clappers (Fig. 4: New Empire) were found at Thebes and must originally have belonged to two different sets of clappers. For a long time the significance of these lotus- or hand-shaped pieces of ivory was not understood; most archaeologists did not take them to be musical instruments, and most musicologists thought them too fragile to be hit against one another. I have made reconstructions of most of these instruments in order to examine their acoustical properties and the way in which they were played, and it is clear that when they are made from new ivory (hippopotamus tooth or elephant tusk), they are well able to withstand being clapped together. The nature and effect of such instruments must be judged from newly made instruments, not from museum specimens hidden in tombs for thousands of years.

The larger clapper in Fig. 4 represents a right hand with tapering fingers; the finger-nails are carefully outlined and the wrist bears a bracelet of three parallel lines. Once again the lower part of the shank is pierced with a hole, and the shape of the instrument follows the natural curve of the hippopotamus tooth from which it is made. The inside of the shank has a natural triangular cavity. The smaller clapper is in rose ivory with a slightly bluish tint; this one also represents a right hand, the fingers and nails being indicated by incised lines. The wrist bears a six-line bracelet, the shank is pierced by a single hole (not quite in the middle), and the inside is flat and lacking the usual

FIG. 7 How the clappers were played

hollow; this is probably because the article is very small and must have been made from a mere fragment of ivory.

III. A faience sistrum (Fig. 5); the hieroglyphic inscription on the handle mentions the name and styles of the pharaoh Hophra or Apries (XXVIth Dynasty, sixth century B.C.). The sistrum represents the double faces of the goddess Hathor, surmounted by a *naos* whose 'door' is guarded by two *uraeus* set back to back. As usual the walls of the *naos* are pierced by three holes; three metal rods originally ran through these, producing a characteristic metallic jangle when the instrument was shaken. This specimen shows clear signs of use; evidently such instruments were more than mere funerary offerings. They must have been in actual use for ritual purposes by the priestesses of Hathor and, later, of Isis and other goddesses. They are often depicted in the hands of princesses and ladies of the nobility.

IV. The Copts have always liked percussion instruments. Castanets, little cymbals, triangles and even rattles are to be heard during the Mass, as well as cymbals and bells. Fig. 6 shows a ritual clapper of ivory. In his book on Coptic art, Strzygowski[2] did not realize this was a rhythm instrument, probably because in the majority of surviving specimens the two supplementary side-pieces are lacking. The shank by itself does not suggest a musical instrument.

This specimen consists of (*a*) the medial shank of a clapper. It is made of bone and the upper part is carved into the shape of two bird's heads (the combs suggest that these are meant for cocks). The shank is decorated with two sets of three parallel lines; its lower part has two

FIG. 5 Faience sistrum in the form of a *naos*. XXVIth Dynasty
Height 30 cm, handle diameter 2.5 cm, maximum breadth of head of goddess 7 cm, maximum breadth of *naos* 8.6 cm, 'door' of *naos* 8.5 cm × 2.4 cm

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FIG. 6 Bone clappers. Coptic Era
(*a*) Length of shank 14.8 cm, width of lower part 2.8 cm, of centre 2.4 cm, thickness 5 mm; (*b*) side-pieces 4.5 cm × 2.4 cm, thickness 4-6 mm

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holes, corresponding to those in (*b*) the detached side-pieces. As shown in the reconstruction at the right-hand side of Fig. 6, these are attached to either side of the shank with a piece of cord; when shaken the instrument produces a clear, dry clack. Fig. 7 shows how it is held. Similar instruments were probably in use at the beginning of the Coptic period[3] (A.D. 200–400), but they may well have originated at an earlier date since those that survive are well-developed.[4]

V. The Arabic name for the instruments shown in Fig. 8 is *an-naqus*[5]; they are made in various sizes. The one on the left is properly speaking a handbell, made of brass, hemispherical in shape, and lacking a clapper; but morphologically it may also be classed as a kind of cymbal with a handle attached. It is in use today by the Christians of Syria and the Lebanon, as well as by the Ethiopian Copts; it is primarily a processional instrument. This specimen comes from Beit Shabab (Lebanon); the player holds it with the bell downwards, striking it with a little metal rod. This elicits a delicate and silvery sound.

The larger Egyptian *naqus* (Fig. 8: right) is mushroom-shaped and too heavy to be held in the hand. It is mounted on a solid support, which gives it its typical resemblance to a bedside lamp. It is used in the rites of the Catholic church (western and eastern), though not in those of the Orthodox Greeks (Byzantine Use). During the Mass it is played at the Consecration, being first struck at the Sanctus.[6]

NOTES

[1] L. Borchardt, *Statuen und Statuetten von Könige und Privatleuten im Museum von Kairo* (1911), I, p. 1.

[2] J. Strzygowski, *Koptisches Kunst* (1904), pl. XX.

[3] See the author's *Cymbales et Crotales dans l'Egypte ancienne* (1949), p. 461.

[4] See the author's 'La cliquette, un instrument de percussion égyptien de l'époque copte', *Bulletin de la Société d'archéologie copte*, XIII, pp. 1–12.

[5] See the author's 'The rattle-drum and marawe-sistrum', *Journal of the Royal Asiatic Society*, 1950, parts 1 and 2, plate II, fig. 2.

[6] The *nâqus* mentioned by Villoteau, *Déscription de l'Egypte* (1823), XIII, pp. 549 and 553, and C. Sachs, *Real-Lexicon der Musikinstrumente* (1913), p. 268, differs considerably from the instrument known by this name today. H. G. Farmer, 'Reciprocal influences in music 'twixt the Far and Middle East', *Journal of the Royal Asiatic Society*, April 1934, p. 339, says: 'The nâqus of Khata, which Ghiyath al-Din says was suspended, was evidently a gong of the t'e-ch'ing (thê khing) type.'

ANTHONY C. BAINES

Two Cassel Inventories

SEVERAL sixteenth- and early seventeenth-century inventories of musical instruments have been printed in full in modern books and journals. Best known of them is probably Henry VIII's list which Canon Galpin included as an appendix to his *Old English Instruments of Music*. Others which the present writer has examined are:

Segovia (Queen Isabella), 1503 (van der Straeten, *La Musique aux Pays Bas*, vii).

Augsburg (town), 1540 (*DDT*, second series, vol. 5, lvii).

Marie of Hungary, Flanders, 1555 (van der Straeten, vii, 439).

Weimar (Hofkapelle), 1573 (Aber, *Die Pflege der Musik unter den Wettinern*).

Graz (Hofkap.), 1577 (Schlosser, *Alte Instrumente*).

Berlin (Hofkap.), 1582 (Sachs, *Musik u. Oper . . . Kurbrandenburg. Hofkapelle*, 205).

Stuttgart (Hofkap.), 1589 (Bossert, *Wurttemburgisches Vierteljahrheft fur Landsgeschichte*, 1912).

Innsbruck (Ambras), 1596 (Schlosser, *op. cit.*).

Philip II of Spain, 1598 (*Jahrbuch fur Kunsthistorische Sammlungen*, 19 (2), cxxxii; also van der Straeten, *op. cit.*).

Modena (Este), 1600 and 1625 (van der Straeten, vi, 117).

Hengrave Hall, 1603 (John Gage, *History and Antiquities of Hengrave*, 1822).

and also the two Cassel Hofkapelle inventories (Marburg Staatsarchiv) which were printed in Zulauf's monograph, *Beitrage zur Geschichte der Hofkapelle zu Cassel* (1902),* from which the present translations have been made. Zulauf includes a third inventory—of 1638—which is practically a restatement of that of 1613, though with many empty spaces where instruments have been lost or become unserviceable.

Notwithstanding the distinguished connections of the court—Queen Elizabeth was godmother to Landgraf Moritz's daughter—the *Kapelle* of Hesse-Cassel was not one of the best livings for a musician. The pay was not good and in 1594, when short of a first organist, Moritz failed to entice away Stuttgart's second organist to fill the post.

Yet the Landgraf managed to maintain a musical staff at roughly

* Copy in the Bodleian Library, Oxford.

constant strength, which was set out in 1613, the year of our second inventory, as follows:

12 singers (2 Bassists, 2 Tenorists, 2 Altists, 6 boys)
12 instrumentalists (*Instrumentisten*), viz.:
1st organist (Johann von Ende)
2nd organist (Heinrich Schütz)
lutenist; citternist; 2 cornettists;
2 trombonists; 2 violinists (*Violinisten*);
2 apprentices.
14 trumpeters, viz.:
1 timpanist (*Heerpauker*) and his apprentice;
3 *Sonatenbläser*; 3 *Clarinbläser*;
6 ordinary (*gemeine*) trumpeters.

This was quite small. Stuttgart in 1610 and Dresden in 1606 had twenty-six and twenty instrumentalists respectively. The last eight of the instrumentalists would have been many-handed, making up string or mixed consorts for mealtime music, etc., and also manning the shawms in the band. A separate lutenist had been normal through the sixteenth century, usually in company with a harpist (rather than a citternist). The instruments themselves were delivered into the keeping of responsible instrumentalists who had to see that they were not neglected or sold, and that regular returns were sent in—of which these inventories are examples. The latter also include the music (printed as well by Zulauf, *loc. cit.*) in which most of the celebrated composers of the time were represented, including Lassus, Striggio, both Gabrielis, Weelkes and Morley (*Canzonets or little short* [*songs to three voices*], 3 *bücher in Schlecht pappier*) and the German composers, including of course Moritz himself.

CASSEL HOFKAPELLE

I. *Instrumenta* belonging to *meinem Gnädigen Furst und Herrn* which the musicians and trumpeters have in their keeping. [1573.] [Johann Heugel, *Kapellmeister.*]
1. 1 *Quart Pusaun* with its crooks (*Bogen*) and mouthpieces.
2. 3 *Second Posaun* with their appurtenances; the crooks of one are wanting, so that Hans Heugel has delivered one which he has used before and lengthened.
3. 3 small *Pusaun* with their appurtenances; one less its crooks.
4. 3 *Teutschen Tromptten* with their slides (*Zugen*) and mouthpieces.
5. 4 *Welsche Trommeten* with their mouthpieces. Of these, Urban has allotted his two apprentices, Christoff Dickaut and Hundskopf, one each.
6. 1 case of *fleuten*, 10 therein.
7. 2 long cases of *fleutten* containing only 2 *Bassfleuten*, the other two being missing.
8. 1 case of old *fleutten* which should contain 8 *Pfeiffen*, but 2 small *Tenorpfeiffen* are wanting.

9. 1 case of *Damerin Pfeiffen*, viz. 6 pieces with their *Röhrlein* and the *Peucklein*.
10. 1 case of boxwood *Zwerchpfeiffen* which should contain 8 *Pfeiffen*, but 3 are wanting.
11. 1 case of boxwood *Zinken*, 4 *Zinken* therein.
12. 1 case of *Krumpffhorner*, 7 therein.
13. 4 brown *stille Zinken*, of which 3 are mounted with a little silver at the bottom.
14. 3 cases, containing 2 *Bummart* and 1 *Schallmey*; 3 *Zinken*, 2 *Discant* and one called a *doppelt Zinken*. New.
15. 4 new instruments, incl. 1 *Schallmey*, 2 *Bommart* and 1 *Vagant*.
16. 6 new *Violinen*.
17. 4 *Violen*, also new.
18. 6 old *Geigen*, made in Cassel.
19. 2 *Virginall* with their cases, one of which is new.
20. 1 *Regall*, in the chapel.

II. *Inventarium* of all musical instruments, drawn up by George Otto, *Kapellmeister*, Johann Eckel and Christopher Cornett at the command of *unsere Gn. Furst u. Herrn*, Moritz Landgraf of Hesse. February 24th, 1613.
21. 1 consort of great *Bombartten*, viz. 1 bass, 3 tenor and 3 *Soprani*, made by Hans Fischer.
22. 1 great *Fagott in C. octaf*, with crook (*essen*).
23. 1 great *Fagott in B. octaf*, with crook.
24. 1 small *Fagott in C.*, with crook.
25. 1 still smaller *Fagott*.
26. 4 *Schriari*, basset, tenor, *Alt* and *Soprano*.
27. 1 consort of *Bassanelli*, viz. 1 bass, 3 tenor, 1 alto and 4 soprani, but unlike in shape.
28. 1 consort of 14 *flöten*, viz. 1 bass, 4 tenor, 4 altos, 3 soprani and 2 higher soprani.
29. 2 *Schalmeyen* and 3 *pommern*.
30. 1 case of *Zwerchflöten*, viz. 1 basset and 5 others.
31. 1 case of *Zwerchpfeiffen*, incl. the bass and 5 others.
32. Further 1 case of larger *Zwerchpfeiffen* than the above, with 4 similar *Zwerchpfn.* therein.
33. 2 cases of white *Stillen Zincken*, 6 in each, of like size and pitch (*thons*).
34. Further 1 case of white *Stillen Zincken* a tone (*thon*) higher than the above. Also 6 therein.
35. Further 1 case of white *Stillen Zincken* a fourth higher than the preceding. Also 6 therein.
36. 1 case of loud (*lauttende*) black curved *Zincken* or *Cornetti*; 6 therein, *im thon*, without mouthpieces.
37. Further 1 case of black curved loud *Zincken* or *Cornetti*; 6 therein, nearly a tone higher than the above.
38. 5 great black curved *basszincken*, with only one mouthpiece between them.
39. 1 *Krumbhorn* case with 8 *Krumbhörner* of different sizes, one less its cap (*Capsel*).
40. With the above, 1 long straight instrument (*Strach*), basset to the *Krumbhörner*, but not contained in the preceding case.

41. 2 white curved ivory loud *Zincken* in a black velvet silver-mounted case; one without mouthpiece.
42. 8 *Racqueten* in a small chest, viz. 2 bass, 2 tenor and 3 soprani.
43. 1 consort of Italian black ebony (*Jbenholtz*) *Viole di gamba*, viz. 1 bass, 3 tenor, 2 soprani and a *Violino di brazzio*.
44. 1 consort of English *Viole di gamba*, viz. 1 bass, 3 tenor and 2 soprani.
45. 1 consort of yellow *Viole di gamba* made by Fritz of Nuremberg, viz. 1 bass, 3 tenor and 2 soprani.
46. 1 *Krebsgeige* with 6 strings.
47. 1 old English *bassgeige* or *Viola bastarda*.
48. 1 Nuremberg small *bassgeige* or *Viola Bastarda*.
49. 7 large *bassgeigen* of different sizes, viz. 3 with 6 strings, 2 with 5 strings, and 2 with 4.
50. 1 large *Tenorgeige* with 4 strings, tuned upwards from low G or F (*aus dem G. oder F unden gestimmet*).
51. 4 Italian *Tenor Geigen* with 4 strings.
52. 4 *Violini di brazzio*.
53. 1 *bretgeige*.
54. 3 old *Tenorgeigen*.
55. 1 old *Discantgeige*.
56. 1 *geigen Lyra* with 7 strings.
57. 1 small *geiglein* with 4 strings and a round belly (*runden bauch*).
58. For the *geigen*, 8 black *geigen* bows with ivory fastenings top and bottom.
59. Yet more bows, of red wood; 11 small and 9 large.
60. 3 *Zwerchpfeiffe* without case.
61. 2 old *Zwerchpfeiffe*.
62. 1 small *bassflote* to the above.
63. 1 very small *flötgen*.
64. 7 black curved loud *Zincken* less mouthpieces.
65. 1 great *posaune* with its *E . . .*(?) or joints (*gliedern*) mounted with silver, partly gilded; with slides (*zugen*) and crooks (*bogen*); also 2 silver mouthpieces and a silver image (*biltlein*).
66. 1 bad *posaune* with its slide and crooks.
67. 4 *Tenor* and *Alt posaunen*, with 7 crooks and shanks (*aufgesticktes*).
68. 2 small *Alt* or *Discant posaune* with 3 crooks and shanks.
69. 1 *Quart posaune* with crooks and slide.
70. 1 bell (*glocke*) of a *posaune* without appurtenances and front section.
71. 1 *Drumscheit*.

List of all his Grace's musical *Positif* and *Instrumenten* here in the *furstliche Hausse*, Cassel:

72. The Strassburg *Regall* in the *Schloss* chapel.
73. The *Orgellwerck* in his Grace's chamber.
74. The *Werck* at the *Roden Stein*.
75. The *Werck* at the *Kuchen Sahll*.
76. The Positif together with a string (*seitten*) *Instrument* in the new chamber.
77. 1 fine string *Instrument* in the chamber of his Grace and the Princess.
78. The great *Geygen Werck*.
79. 1 Nuremberg *Spitzig Duppel Instrument*.
80. 1 rectangular Nuremberg string *Instrument*.
81. The old Cologne *Instrument* from Marburg.

82. 1 *Spinet* from Venice.
83. 1 small *Instrument* used by *freulein Elsabeth.*
84. 1 small *Instrument* made by *Meister George.*
85. 1 *Instrument* made by Meister George and used in the *Hofschule.*
86. 1 wooden *gelechter* or *Strofiedell.*

HANS VON ENDEN [Hoforganist]

REMARKS ON THE WIND INSTRUMENTS

TROMBONES

Zug and *Bogen* were both used in the sixteenth century to describe trombone fittings. From Praetorius onwards *Zug* definitely meant 'slide'. Praetorius (*Syntagma*, II, 32) also spoke of altering the pitch by means of *Krumm-Bugel*, *Krumm-Bogen* or *Cromette*, and by other *aufsteckels Stucken* or *Polette*, which all adds up to 'crooks and other attachments', and so *Bogen* in the inventories presumably meant these crooks; they included 'single' (whole tone), twice-coiled 'double *Bogen*' and semitone shanks.

Item 2, cf. *Secund-* and *Terz-Pusonen* at Stuttgart (1589), presumably built a tone and a (minor) third below the *gemeine* Tenor. One Stuttgart *gemeine* trombone could be crooked to *Secund* or to *Quart*, while at Dresden[1] there was a *Quint-Terz-Tenor*. In neither Stuttgart nor Dresden lists are any *Bogen* mentioned, so that these last two instruments are probably equivalent to Cassel trombones simply listed as having so many crooks.

TRUMPETS

Assuming that *Zug* meant 'slide', item 4 becomes extremely interesting. Nor was it the only Slide-trumpet (?) known in Hesse, for a list of new instruments at the Marburg *Schloss* in 1601 (printed by Zulauf) runs:

1 case of *fleitte* in 6 parts,
2 *Zugk Trometten*,
1 *Posaunn*,
3 *stracke* (straight) *Zinken*,
3 *Schalmeyen*,
1 brass *Wacht Horn* (watchman's horn).

It has already been suspected, in view of the players' attitudes, that certain trumpets in older pictures might have been slide-trumpets, notably those in Memling's Angels with instruments (*c.* 1480; Antwerp) and in an engraving by Aldegrever (1538)[2] where two trumpeters march in company with a trombonist—a combination hardly explicable unless slides were used. Perhaps the *Zug* also explains *Die Trompete, so in den Kapelle zum Gesang blasen* (at Stuttgart in 1565).[3] The Veit slide-trumpet in the Berlin collection is dated 1651, and is the sole surviving specimen.

Item 5: the difference between 'German' and 'French' trumpets in the eighteenth century was one of pitch, but in the sixteenth century it must have been something more than that. From letters by Jorg Neuschel,[4] renowned Nuremberg maker, we gather that *Welsche oder franczosische Trumetten* were troublesome to make and to tune together, and that they cost up to twice as much as the *deutsche*. He once referred to the former as *grossen*, and a customer inquired about '*franzosische Trommeten* such as the Imperial Trumpeters use'. Neuschel sent them out complete with cords and banners, and with two pairs of timpani dressed to match them. This was around 1540.

In 1613 the trumpeters at Cassel must have made a separate return as no trumpets appear in the *Kapellmeister's* inventory.

RECORDERS

In the 1613 inventory it was noted that three crooks (*essen*) were missing from the big *Flöten* consort, which confirms that *Flöten* were recorders. The original case of recorders in the Nuremberg museum (replica in Brussels) contains 1 bass, 2 tenors, 2 altos (which we call 'trebles' in England), 2 discant and 1 small discant; their lowest notes are *f*, *c'*, *f'*, *c''* and *f''*, at high pitch. Cf. item 28 and also a set in the Berlin inventory: 2 bass, 3 tenor, 3 alto, 1 discant, with the *klein Disscant Pfeifflein* missing.

FLUTES

Zwerchflöten are too small an item in the inventories to have been flutes. More likely they were literally transverse (*zwerch-*) recorders (*-flöten*) such as Praetorius briefly described under the name *Dolzflöten*.

The *Zwerchpfeifen* were the transverse flutes. As one would expect from their abundant representation in pictures of the time, they form a large—often the largest—item in the inventories, as may be seen in this comparative table:

	Flutes	*Recorders*	*Cornetts*	*Viols*
Marie of Hungary	over 50 *pifaros*[5]	*c.* 10	50	20
Philip II (incl. many of Marie's instruments)	54 *pifaros*	13	29	23
Henry VIII	74 *flutes*	74	21	26
Stuttgart Hof	220 *Zwerchpfeifen*	48	113	39

Evidently flutes were tremendously popular, and as in the eighteenth century they were sometimes made of ivory and mounted with gold or silver.

Whether some were the fifes which were used with their drums at dances and weddings as well as by the military, is not stated, but the majority were consorts of flutes, with bass, tenor and discant. They took part in various forms of music, so that Stuttgart had two cases of tenor and bass *Zwerchpfeifen* 'not agreeing with the *Chor* but a tone lower', i.e. for the *Instrumentalmusik*, like '2 big *Zwerchpfeiffen* used in the *concert*' at Graz.

'Tenor' and 'Bass' denoted those members of the flute consort which read off tenor and bass parts in choral music (e.g. no. XXXIII of the *Polyhymnia* of Praetorius) although sounding an octave higher. The tenor flute corresponded to our present concert flute and played *discant* in mixed consorts. Specimens of every size of flute (as well as of various pitches), can be seen in the Brussels Conservatoire museum.

TABOR PIPES (?)

Most inventories included *Damerin-* or *Tamburin-pfeifen*, which would seem to have been tabor-pipes with tabor (*Peucklin*; cf. at Stuttgart: '1 small *Drumlin* belonging to the *Dammerin Pfeifen*'). The 1638 Cassel inventory has none of these, but '4 old English *flöten* with 3 holes'.

They were used along with other 'folk' instruments in carnivals and masques.

As for *Röhrlein*, a case of recorders at Graz included '2 small *flötlin* with their brass *rörn oder spolleten*'. The Italian word *Spoletta* meant a small brass tube or a fuse (cf. *Polette* in Praetorius, *v. supra*) so that conceivably the Röhrlein was the crook of the bass tabor-pipe shown in pl. IX of the *Sciagraphia*.

CORNETTS

Most *Kapellmeisters* made careful note of the pitches of the cornetts since, like trombones and flutes, they were used in the consort as well as in the chapel and the band. Trombones, as we have seen, were classified as *gemeine*, *secund*, etc. The analogous sixteenth-century cornett classification seems to have been 'a tone lower', etc. Thus at Stuttgart the local instrument maker supplied four sets of mute cornetts so:

(*a*) six, *ein klein wenig niederer, stimmen zu dem Chor* (a little lower [than the standard], tuned to the choir).
(*b*) six more, 2 tones lower.
(*c*) four big ones, 3 tones (or rather 'notes') lower, used in the *Kapell* on alto parts.
(*d*) six, 1 tone lower.

This unrelated use of the comparative 'lower' suggests that some particular pitch was a standard amongst the German *Pfeiffer*. This one would expect, since unalterable shawms, curtals and cornetts were procured from sources as far-flung as Breslau, Prague and Venice, yet to be played together in the same band, as woodwind are today. Moreover the players sometimes became the owners of instruments in one town and subsequently sold them to the *Kapell* at another. A tentative assessment of this '*Pfeiffer* pitch' (based on trials with wind instruments in the Brussels Conservatoire museum, made with the kind permission of the Conservateur, M René Lyr) puts it about equal to our old sharp pitch.[6]

As for 'a tone lower', it was not so much the organs as the *Instrumentalmusik*—the consorts which performed during dinner and the leisure hours of the court—which preferred the lower pitch. For one thing string players were reluctant to screw their instruments up to the standard pitch (see Praetorius, II, 15). It was only from the seventeenth century that exhausted singers began to depress the organ pitch, and if this had already happened at Cassel in 1613, it accounts for *Kapellmeister* Otto having listed some cornetts as 'a tone higher'. By 1638 the lower pitch had certainly come to be regarded as the standard, for the inventory contains '6 old flutes (*Zwerchpfeifen*) longer than the above ones and so in *Chorton*'.

'Loud' to distinguish the ordinary curved cornett from the mute (*stille*) variety recalls Massimo Troiano's expression *cornetti alti*.[7]

Item 35: actual *cornettini* a fourth higher than the ordinary treble (not a fifth, as in Praetorius) have survived from the sixteenth century, including the late Canon Galpin's specimen, dated 1518, now in the possession of the writer.

Item 15, 1 *Vagant*: the Weimar inventory of the same year contains 2 *voganndt Zinnckenn*, believed to have been big cornetts used for playing *vagans* parts. In the sixteenth century tenor and long treble cornetts often played the middle parts which in the following century were allotted to trombones (e.g. Stuttgart, above). There were *Vagantisten* among the singers at Stuttgart in 1572.

KRUMHORNS

A German court of this period was normally equipped with a single case of krumhorns. The unique surviving case at Brussels contains one of Praetorius' size 4, three of size 3, and two of size 2 (one with the extension to C).

Item 40 inevitably turns one's thoughts to that singular instrument in

Plate XIII of Praetorius' *Sciagraphia*, tersely labelled *Basset, Nicolo*. In the text (II, 37) he describes the *Nicolo* as a kind of basset *pommer* with only one key, but in the plate it appears with four keys alongside the krumhorns, and exhibits the following krumhorn-like features:

(1) krumhorn reed, staple and cap (*Capsel*);
(2) thumbhole, and small-diameter finger holes;
(3) slim cylindrical exterior.

The only shawm-like feature is its bell.

It must have been a useful adjunct to the krumhorn consort if indeed it was a bass krumhorn on which all four extension keys could be worked in pommer-fashion by little finger and thumb. On the true bass krumhorn only two of these keys were under direct control; the other two were sliders which had to be set before playing. Makers evidently did not attempt to fit long keys around the outside of the krumhorn's curving tail.

SHAWMS

These were not a large item in most inventories. One set of these stoutly constructed instruments was quite sufficient to perform the routine *Abblasen* and *Stundenabschlagung* (sounding the hours).

Item 21: the Soprano Bombards would have been what Praetorius called *Altpommers*. They appear more frequently than any other variety of shawm in pictures of the time.

CURTALS

In 1638 there were still four curtals, but listed as *Quintfagot ins C. octav*, *Quartfagot*, and two small *Fagot*. Most of the reed instruments of 1613 reappeared in the 1638 inventory so that these curtals too are probably the same as items 22 to 25 above.

The pitch classification is obscure, but it would seem that Cassell possessed two great curtals (*quint* and *quart*) and two small ones of which the bigger was an octave higher than one of the great curtals, and therefore a single curtal or tenor *fagott*. There were no ordinary *chorist-fagotten* (the bassoon-pitched variety).

If this deduction is correct, its interest lies in demonstrating that an ordinary bass-clef *Fagotto* part was not necessarily played on an ordinary *fagotto*. In Moritz's collection of pavans[8] the two parts marked *fagotto* and *dolzano* embrace the compass *F* to *a*. These would be very ungrateful for the *Quint-fagott* unless transposed an octave lower, for curtals (like bass pommers) are especially free and rich in their bottom notes, and weak higher up. Such a transposition was perfectly permissible, as we learn from Praetorius (e.g. *Syntagma*, III, 96, where he describes all the octave doublings 'very usual now in Italian *concerten*').

SCHRIARI, BASSANELLI and RACKETTS occur in other inventories and are, of course, described in the *Syntagma*.

ADDITIONAL REMARKS

Item 46: 'crab fiddle' (?); in the 1638 inventory it reappears without its key (? *schlussel*), bridge and strings. *Schlussel* and strings are there mentioned also as missing from various lutes and theorbos.

Item 50: evidently the elusive Tenor Violin.

Item 53: a kit.

Item 56: *Lyra da braccio.*

Item 57: ? a rebec-shaped kit.

Item 71: *Tromba marina.*

Item 73: ? the famous Compenius organ erected in the *Schloss* in 1612 and presented to the Queen of Denmark at Fredriksborg Castle in 1616 (Praetorius, II, 189), records of which have recently been made by the Gramophone Company, Hayes, Middlesex.

Items 74, 75: *Werck*=organ.

Items 76, etc.: *Instrument*, or *saitten Instrument*=Virginall.

Item 78: a huge compound keyboard hurdy-gurdy (v. Praetorius, II, 67).

Item 79: literally 'a double virginall with a point'. At Stuttgart there was 'a big old *Instrument* with a *spiz*'. ? Harpsichord.

Item 86: a xylophone (v. Agricola, and also Praetorius). At Stuttgart the xylophone (*hultzin Gelächter*) was listed among the 'carnival instruments'.

It is a pity that the lutenist's and citternist's returns were not included in either of these inventories. However the Stuttgart inventory has a long list of lutes (*discant*, *mittel*, *bass* and *gross bass*) with details of their materials and number of strings, yielding yet more information in company with yet more problems.

Taken as a whole, these old inventories offer valuable amplification of our still very incomplete knowledge of how the brightly variegated assemblages of musical instruments of the period were actually harnessed to the music. And this should be all the more welcome since a by no means insignificant number of these instruments, of every kind, have been preserved, and are now waiting patiently in the cases of the museums until we can, armed with adequate knowledge, set them vibrating once again.

(The writer wishes to acknowledge his indebtedness to his colleague Mr Val Kennedy for help with translating from German.)

NOTES

[1] Short inventory of wind instruments at the Dresden *Schloss* in 1593 (?) in H. J. Moser, *Heinrich Schütz*, p. 123.

[2] H. Mersmann, *Eine Deutsche Musikgeschichte*, p. 131.

[3] Bossert, *loc. cit.* (1898), p. 152.

[4] *Monatshefte fur Musikgeschichte* (1877).

[5] In spite of Praetorius, the Italian word *piffaro* more often denoted a flute than a shawm, and the Spanish *pifaro* was always a flute. (*Pifferari*, however, included shawmists, like the German *Pfeiffer*.)

[6] A. J. Ellis, *Journal of Society for Encouragement of Arts* (1880), calculated that the common German organ pitch was yet a quarter-tone higher.

[7] *Dialoghi* (1569).

[8] Zoeller's copies in the British Museum, Add. MS 33295.

THURSTON DART

The Earliest Collections of Clarinet Music

ONE of the most important music publishers of the early eighteenth century was Estienne Roger. Born at Caen in 1665, he settled in Amsterdam in 1686 and apprenticed himself to a stationer, becoming a full member of the Stationers' Guild in 1695. In 1698 appeared his first catalogue of music; by 1706 he had agents in London (Vaillant, in the Strand) and Cologne, and ten years later in Berlin, Halle, Brussels and Hamburg as well. His music catalogue of this year (1716) contained no less than 411 items of all kinds, sonatas, concertos, suites, dances, chamber music and solo music, for almost every instrument or combination of instruments then in use for amateur or professional music-making. And much of the music he sold was not listed in this catalogue: for instance, secular and sacred vocal music, operas and books about music. In addition he printed or stocked a large number of books on non-musical subjects.

This enterprising and energetic man combined in himself a rare number of differing skills, and this fact was to a large extent responsible for his very great success as a publisher. He had a sound musical sense in his choice of composers and works, knowledge and taste in the use of the techniques of layout, engraving and printing, a flair for knowing in advance what kind of music was likely to be in demand later in the season, a sound grasp of how to advertise and how to make it simple for a distant buyer to order exactly what he wanted (Roger initiated the system of publishers' numbers), and shrewd business ability as well. The output of his firm during the first twenty-five years of its existence is of the greatest importance to the historian, for it accurately reflects the development of musical taste over a large part of north-western Europe at a time when great changes were taking place in musical fashions. Indeed it is more than a mere reflection; Roger's firm played no small part in the actual formation of musical taste at this time.[1]

A study of Roger's publications can be of great value, then, to the historian and particularly to the historian of musical instruments and their use. Here is an example. Among the hundred thousand or so books in the remarkable library of the Brussels Conservatoire of Music are two thin oblong volumes, $8'' \times 4\frac{3}{4}''$, bearing the classmark 5606;

they were once in the Westphal collection. Their title-pages read: *Airs à deux Chalumeaux, deux Trompettes, deux Violons,/deux Flutes, deux Clarinelles, ou Cors de Chasse/dédiez à Monsieur Henry Iperman/ Docteur en droit Civil & en droit Canon/Livre premier* [*second*]*/Amsterdam/ Chez Estienne Roger & Le Cene Libraire. No.* 348 [349]. Each volume consists of two part-books, named *Dessus* and *Second Dessus*; the first volume contains 34 airs, the second 44 (numbered from 35 to 78).

Like all Roger's publications the books are undated and it is difficult to date them precisely. In 1716 Roger took the step of numbering all his stock according to the pigeon-holes in the warehouse where they were kept, and this number was not done in any kind of chronological order, unfortunately. Later publications were numbered as they came off the press, so that a closer dating is possible, but any book of Roger's bearing a number between 1 and 411 is very difficult to assign to an exact year.[2] The present books are not to be found in Roger's catalogue of 1706, though they appear in that of 1716. The copies at present under discussion must belong to a second edition, since the imprint 'Roger & le Cene' was only in use from 1717 to 1722, but it is nevertheless safe to say that the first edition of the books must have appeared between 1707 and 1716; no copy of this first edition is known to survive, however.

No composers are named in the books; all the pieces they contain are in D major. The last two numbers of the second book are the only ones to be provided with a bass (unfigured, and printed facing the *dessus* part); this would seem to be for kettle-drums in *A* and *d*, since these are the only notes used. The remaining numbers are unaccompanied, and the presence of a bass part in one of the *dessus* books makes it quite certain that no separate bass part-book ever existed. Both parts have the same range: diatonic from *d′* to *b″*, omitting *e′*. Occasionally *g″*♯ is used, and the first *dessus* once plays *a* (in the second number for two *dessus* and bass).

The music makes no attempt at being in any key save D, with an occasional passing modulation to A major, and it is filled with repeated notes and broken chord figures. This, and the presence of a *quasi*-kettle-drum part, suggests strongly that the music might have been originally intended for trumpets, mock trumpets (i.e. tromba marinas) or horns. But the notes *g′*, *b′* and *c″*♯ do not exist on any instrument of this kind with *D* as its fundamental, and no instrument with a fundamental an octave lower was then in existence as far as I know. It seems therefore that the wording of the title-pages must be taken at its face value, and that the music was primarily intended for chalumeaux or 'clarinelles'. Fiddlers and flautists would certainly

derive little pleasure from playing it, and it was surely only a publicity device to include violins and flutes among the list of instruments for which the music was suited.

Here then are the earliest known collections of clarinet music, it seems. Perhaps some other member of the Society will be able to reconcile the scales given in Bessaraboff and the other textbooks on the history of musical instruments with the scales used in these little pieces; the chalumeau scale runs from *f* to *g'*, and the early Denner clarinet from *f* to *b'*, with an upper octave obtained only with some difficulty.[3] The unusual spelling of the word 'clarinelle' is worth noting, perhaps; 'clarinello' is a more logical diminutive of 'clarino' than 'clarinetto', and the latter spelling might well be only a misreading. The reference books unanimously state that the earliest use of the word 'clarinet' occurs in Walther's *Lexicon* of 1732.

NOTES

[1] The standard articles on Roger are listed in O. E. Deutsch, 'Music Publishers' Numbers' (Part II), *The Journal of Documentation*, II, 2, pp. 82-3. To this list must be added M. Pincherle, 'Note sur Estienne Roger et Michel-Charles le Cène,' *Revue belge de musicologie*, I, 2-3-4, pp. 82-92.

[2] Deutsch, *op. cit.*, has assumed that Roger began to number his editions in 1710, issuing about 50 numbers a year, so that numbers 348 and 349 belong to 1715 or so. Pincherle, *op. cit.*, gives very good reasons for supposing that the numbering of Roger's stock was undertaken once for all in 1716, and that numbers up to 411 were assigned in a completely haphazard manner, bearing no relation to the chronological order in which the works first appeared.

[3] N. Bessaraboff (now Bodley), *Ancient European Musical Instruments* (1941), pp. 97-8.

The Secretary of the Belgian Musicological Society writes:

In a MS *Coutumier de St Omer*, Father Schondonck points out that among the instruments with wire strings used in the Jesuit College at St Omer in the early part of the seventeenth century, there was one called a 'psal-mallett recently invented in England'. The relevant passage will be found in P Alfred Poncelet SJ, *Histoire de la Compagnie de Jésus dans les anciens Pays-Bas* (1927-28), II, p. 57. What was the 'psal-mallett'?

M van der Linden and the Editor would be glad to hear of any suggestions.

ERIC HALFPENNY

A Seventeenth-Century Flute d'Allemagne

THE particulars of the transverse flute given in the Talbot Manuscript[1] are quoted by Mr Anthony Baines with the comment 'Talbot's dimensions are here particularly hard to unravel . . .'. It will therefore be of interest to compare them with those of an existing instrument of the same period.

By courtesy of Dr T. J. Honeyman of the Glasgow Art Gallery and Museums, the present writer was recently privileged to examine what he believes to be the sole surviving example of a seventeenth-century transverse flute now in the British Isles. This is stamped RIPPERT on all joints over (?) a dolphin, and is in the Glen Collection at the above museum. The instrument is in perfect condition. It was illustrated in Hipkins and Gibb, *Musical Instruments, Historic, Rare and Unique*, pl. 40. To the writer's knowledge the name has been noted nowhere but in Langwill's *List of Wind Instrument Makers*, where Rippert is quoted as being of Paris and *c.* 1690. The only other specimen, comparable in date and form, which was preserved in this country was that by Chevalier, formerly in the Galpin Collection, cited by Mr Baines.

Thus the seventeenth-century type is excessively rare. Its distinguishing features are:

1. A middle joint which carries all the fingerholes, as in the recorder;
2. The convex profile to the foot joint;
3. A long head joint, usually with a large and elaborate cap.

This specimen is in pear wood, stained and polished a golden brown. There are three ivory mounts, the cap and ferrule of the head, and the ferrule of the foot, which carries the D-sharp key. The middle joint terminates at each end with a male (tenon) joint. The head cap is typical, being a deeply turned cylindrical ivory cup, $1\frac{1}{2}''$ long, sliding on to a tenon turned on the upper end of the head and lapped with thread as though it were an ordinary acoustic joint.

The cap merely conceals the cork, which is a late renewal. The head ferrule has a vase pattern $1\frac{1}{4}''$ long turned in the ivory and this is repeated immediately above in reverse, in the wood of the head.

Facing page 43

(See opposite) The total length of the whole ornament is $2\frac{7}{16}$". An exactly similar mount is shown in the Hotteterre drawing reproduced by Rockstro,[2] though other details differ.

The mount on the foot joint is $1\frac{1}{16}$" long. The ivory ferrules of the joint sockets (head and foot) uniquely project beyond the wood on which they are mounted, forming a sleeve which overlaps the shoulders of the middle joint to a depth of about $\frac{3}{16}$".

The key is heavily made, of silver $\frac{1}{16}$" thick, $2\frac{1}{4}$" long and with a pad nearly $\frac{5}{8}$" square. Below the key seating, on the foot, is a raised flange turned in the wood, and below this again the profile swells to the convex finial, already noted.

The embouchure is oval and moderately large, $\frac{3}{8}$" × $\frac{7}{16}$". There is no trace whatever that it has at any time been tampered with.

The measurements of this instrument are tabulated below in the same form as those given by Talbot for the Bressan flute he examined, with which they are compared. The edge-to-edge measurement between note-holes has been assumed in Talbot's dimensions and adopted in the case of those of the Rippert flute.

	Bressan ft.	in.	$\frac{1}{8}$ in.	*Rippert* ft.	in.	$\frac{1}{8}$ in.
Length of 1st (head) Joynt to 2d	1	0	7	0	11	2
Of 2d (middle jt) without	0	10	7	0	10	2
Of 3d (lower jt)		4	1		4	1
(overall length)	2	3	7	2	1	5
Distance little sound hole from top			$7\frac{1}{2}$		—	
Mouth hole from top		4	5		2	$5\frac{1}{2}$
Diam. mouth hole			3			3 × $3\frac{1}{2}$
Top 2d joint to 1st hole		1	$6\frac{1}{2}$		1	1
Diam. 1st hole			2+			2+
1st to 2nd hole		1	1		1	1
Diam. do.			2+			2+
2nd to 3rd		1	3		1	$2\frac{1}{2}$
Diam. do.			2			2
3rd to 4th		1	$6\frac{1}{2}$		2	2
Diam. do.			2			2
4th to 5th		1	$2\frac{3}{8}$		1	2
Diam. do.			?$1\frac{1}{2}$			2
5th to 6th		1	$3\frac{1}{2}$		1	2+
6th to end middle joint			$3\frac{1}{2}$			6
Top of 3rd joint to hole under key		1	$7\frac{1}{2}$		1	3
Diam. 7th hole			?$1\frac{1}{2}$			2

Diam. 1st joint above		6		6 bare
do. 2nd and 3rd above		$5\frac{1}{2}$		$4\frac{1}{2}$
3rd below		?$4\frac{3}{8}$		$4\frac{1}{2}$
Tenon 2nd joint	1	2	1	$1\frac{1}{2}$
lower tenon 2nd jt.		$5\frac{1}{2}$		5

Speaking length, centre mouth hole to end of foot:

Bressan 1′ 11 $\frac{1}{16}$″

Rippert 1′ 10″ $\frac{26}{32}$

Distance, mouth hole to 1st finger hole (edge to edge):

Bressan 9 $\frac{11}{16}$″

Rippert 9$\frac{1}{4}$″

REMARKS

The Rippert flute is somewhat shorter than the Bressan example measured by Talbot, but many of the critical dimensions agree closely enough to render Talbot's data intelligible. The pitch of the instrument is about three-quarters of a tone down on modern pitch (cf. Bressan treble recorder, Hunt collection).

The most notable discrepancy occurs in the distance from the embouchure to the top of the instrument. Ostensibly this is immaterial, since it cannot affect the speaking part of the tube. The head cap however does seem to have been a more important member on this type than it later became. On the Chevalier flute noted above it is a separate wooden joint of some magnitude and so, it appears, was Talbot's example. The upper tenon on the Rippert head suggests a quick means for removal of the cap—a thing impossible on the typical eighteenth-century flute. It is noteworthy that Talbot speaks of the 'cork' as being a wooden plug. If this were the common practice of the time, then the large, easily removed cap might be necessary for continual adjustments of the plug, and it might have been customary to remove both when drying out the instrument. If so, the 'little sound hole' mentioned so perplexingly by Talbot may have been no more than an air hole to ease the suction when removing the cap, which otherwise might shift the plug.[3]

The Rippert flute works better on the two fork-fingerings of its fundamental scale than any later specimen known to the writer. This suggests subtleties of design that were afterwards lost to sight. The narrow cylindrical bore of the foot and its convex profile may help to steady the low *f* natural. An X-ray analysis of the instrument[4] shows every hole almost completely undercut to the outer surface of the tube and with holes nos. 3 and 6 (counting from the top end) very slightly oblique-set away from the top.

I should like to suggest that Talbot's questionable statement 'From the Plugg to the mp about 4 inches' has been mistranscribed and should read 'from the Plugg to the *top*, etc.'. If the inner end of the 'Plugg' is assumed this makes sense with the other measurements; but *mp* is hardly likely to have been used by Talbot as an abbreviation for 'mouth hole'.

NOTES

[1] Anthony Baines, 'James Talbot's Manuscript; I: Wind Instruments', *Galpin Society Journal*, I, pp. 16, 25.

[2] R. S. Rockstro, *A Treatise on the . . . Flute* (1928), fig. 43.

[3] For another opinion, *see* Mr. Zdansky's letter (below)—ED.

[4] I am greatly indebted to Mr Maurice Vincent for taking the X-ray photographs of the instrument.

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THE SOUND HOLE IN A FLUTE

TO THE EDITOR:

In his paper on James Talbot's Manuscript (*GSJ*, I, p. 25) Mr A. Baines leaves open the explanation of the 'little sound hole in the 1st joynt'; I may be able to supply it. I have recently raised the pitch of a descant recorder by about a semitone by drilling a hole of 2 mm in diameter through the head of the recorder at a distance of 12.8 mm from the plug, or upper end of the flue. The idea was not mine, but I had heard about a similar operation performed on a treble recorder by an instrument-maker in England. In my case it was a hit-and-miss affair as I had to guess the appropriate size and placing of the hole, and I decided to risk trying it since I had a spare head of the same make. Quite by chance I guessed right, and the whole scale of the instrument was raised as required. Could not something like this have been done with Talbot's flute d'Allemagne?

I am, yours etc.,

OTTO ZDANSKY

NOTES AND QUERIES

AN UNRECORDED LUTE BY HANS FREI

TO THE EDITOR:

Since the article in JOURNAL II was written some additional information has come to light. I was in error in saying that the two lutes in the Vienna Kunsthistorisches Museum were the only others by Hans Frei still in existence. Dr Victor Luithlen, of that Museum, has been good enough to draw my attention to a lute in the Musikhistoriska Museet, Stockholm, and Dr Ernst Emsheimer, for whose help in this matter I am extremely grateful, has very kindly sent me photographs and measurements of the instrument. The body is rather larger than the others but like them it has had a later neck and peg-box fitted, probably in 1748, and the stringing is now arranged in ten courses. The label is in manuscript, 'Hans Freiy', the lettering being similar to but not identical with that found in the other lutes. The body is made of eleven ribs and in general form resembles the others. It presumably once had a rose carved in the wood of the belly, but this is now lost and the sound-hole is open. While I do not think that it is possible to be certain in such cases, it seems extremely probable that the instrument is a genuine Frei lute. Dr Kinsky accepted it as such in his note on Hans Frei in *Acta Musicologica*.[1]

Through Dr Luithlen's help, I have also received more information about the two Vienna Frei lutes. It appears that the measurements given in Schlosser's Catalogue were not taken in quite the same way as those of Mr Halfpenny's lute, but I now have them all taken on the same basis and have attached a comparative table at the end of this note, which corrects my earlier article. While the possibility that Mr Halfpenny's lute and Vienna No. C34 were built on the same mould is removed, they all show a distinct similarity of form when the outlines are compared.

Further information about the reputed Frei lute in the Museo Civico, Bologna (for which I have to thank Dr Rosanna Pincelli), tends to confirm the view that it is a forgery, although Dr Kinsky accepted it as genuine. The label is in manuscript Roman characters, 'Hans Frei in Bologna 1597', and in no way resembles the others. The instrument itself, even allowing for its poorer condition, seems to lack much of the grace and distinction of form which characterizes the other Frei lutes. Incidentally, the conversion to theorbo has been fairly crudely carried out. If this lute is a forgery, it is not the only example. There is another in Stockholm and yet another in the Claudi is

Collection in Copenhagen, the latter being labelled (in manuscript) 'Hans Frey. Bolonia 1478'.

If the authenticity of the Bologna lute is not accepted, the only evidence connecting the name of Hans Frei with a date disappears. In any case, if Alessandro Piccinini could write in 1623 'It is many years now since lutes greatly excelling in good quality were made in Bologna . . .' (*Gia molto anni sono che in Bologna si facevano liuti di bontà molto excellenti* . . .),[2] a date of 1597 would appear rather late, and perhaps *c.* 1560 is as good a guess as any, with a spread of up to fifteen years either side.

I am, yours etc.,

M. W. PRYNNE

COMPARATIVE TABLE

Instrument	Dimensions of Body			No. of Ribs
	Length	Width	Depth	
Mr Halfpenny's lute	49·8 cm. (19·61″)	30·5 cm. (12″)	15·7 cm. (6·18″)	11
Vienna lute No. 33	48 cm. (18·9″)	30 cm. (11·8″)	14·5 cm. (5·71″)	9
Vienna lute No. 34	45 cm. (17·71″)	30 cm. (11·8″)	14·5 cm. (5·71″)	11
Stockholm lute	52·8 cm. (20·8″)	33·8 cm. (13·3″)	18·7 cm. (7·37″)	11
Bologna 'Frei' lute	49 cm. (19·3″)	32 cm. (12·6″)	15·5 cm. (6·1″)	11
The Claudius 'Frey' lute	48·5 cm. (19·1″)	30 cm. (11·8″)	15·5 cm. (6·1″)	9

NOTES

[1] IX, pp. 59–60.

[2] *Intavolatura di Liuto e di Chitarrone. Libro Primo* . . . (Bologna, 1623).

BOOK REVIEWS

HENRY GEORGE FARMER, *Music Making in the Olden Days.* (London: Hinrichsen.) 1950. 122 pp. Ill. 15*s*.

This is an historical account of the Aberdeen concerts, 1748–1801, based on the minute-books of the Aberdeen Musical Society, and it fills a gap in the history of concert-giving in Great Britain. The first public concerts in Scotland were given in Edinburgh in 1694 (by the travelling virtuoso Beck) and 1695 (when an orchestra of thirty played sonatas and concertos by English and Italian composers). But Aberdeen is more important than Edinburgh, historically speaking, since it had a long musical tradition extending back to the thirteenth century.

Dr Farmer's book is a very thorough piece of work (though it is a pity that the layout and printing are so singularly unattractive). He gives biographies of the leading members of the society, discusses its foundation, rise and decline, its programmes, the professional musicians it engaged (it had seven in the latter half of the eighteenth century; many seem to have been very underpaid), and the music in its library. One or two points of special interest to the Galpin Society may be summarized here. In 1749 the society owned a viola and a bassoon; three years later it had acquired a Snetzler chamber organ, a 'flute d'amour', a violin, a viola, a 'cello, two French horns and a pair of kettledrums, and twelve years later it also had an oboe and a harpsichord. It was given two flutes in 1777 and a set of clarinets 'which had been used . . . for years' are mentioned in 1790. A new Kirkman one-manual harpsichord (8′, 8′, 4′) was bought in 1788, the old instrument being sold for eight guineas. Some features of the concert programmes are worth noting, too; in May 1778 a concert was given whose programme included a 'harpsichord trio, on a new octave and pedalled harpsichord' and '*Grammachree Molly* on the pianoforte', as well as concertos for violin, organ and harpsichord (possibly one for the piano as well), an overture and a Corelli concerto for orchestra, and a Haydn quartet. In 1758–9 solos were played on the 'psaltery' and 'psaltrencello'; these, we are told by Dr Farmer, were either viols.

The society's books and instruments were still at Marischal College in 1818, being sold in 1838; the proceeds of the sale, like the profit of the society's first concert, were given to charity. So the tale ends as it began.

D.

ERNEST N. DORING, *The Guadagnini family of violin makers.* (Chicago: Lewis & Son.) 1949. 336 pp. Ill. $12.50.

Mr Doring is an enthusiastic fiddle-fancier, editor of a good journal called *Violins and Violinists* (see *GSJ*, III, p. 57) and an affiliate of an old-established and well-known Chicago firm of violin dealers. Some years ago he wrote an important book listing all the Stradivarius violins at present known to exist, with a history of each, and he has now turned his attention to the Guadagninis, and to J. B. Guadagnini in particular. The book is finely produced and extensively

illustrated; it represents many years' loving interest and hard work, and I am therefore a little sorry that his hero's skilful handling of wood has not inspired Mr Doring to handle English with greater sensitiveness. His research deserves to be more readable, for it is very valuable. One of the most interesting chapters is concerned with Count Cozio di Salabue, the wealthy Italian nobleman 'whose early fondness for the violin was accelerated during his acquaintance with Guadagnini to a degree which made of him an enthusiast, an avid collector and, at a later day, the subject of encomium which, it is regrettable to note, has been attacked as not completely merited'. The chapter includes a complete translation of a lengthy correspondence between the count's agent and Stradivari's son. Lovers of fine violins will find much else of value in this monograph.

D.

French Secular Music of the late fourteenth century: ed. Apel. (Cambridge, Mass.: Mediaeval Academy of America.) 1950. xii+38+133 pp. 8 facsimiles. $12.50.

In an introduction, Hindemith refers to the 81 compositions in this fine publication as 'miraculous microcosms of sound'. High praise, and well deserved. The book is designed 'to fill, in some measure, the most serious gap in our knowledge of the history of polyphonic music, that is, the development of French music between Machaut and Dufay'. The book contains about half of the extant repertory of this period, none published up till now. The notational problems the music presents are of unparalleled difficulty, and the music itself is sophisticated to the point of decadence at times; why did earlier historians dismiss it as primitive, one wonders? If it has a fault, it is that of being too cultivated. The majority of the compositions are for one voice and two instruments—wind rather than string. In rather too short a discussion of 'questions of performance' the editor makes several practical suggestions, but seems to be insufficiently acquainted with the kinds of instruments commonly used in the performance of fourteenth-century music. Thus he makes no mention of drones, percussion instruments, or plucked and struck string instruments (lutes, dulcimers, psalteries and harps, for instance); a modern performance on the lines he suggests would be timid and emasculated. The transcription of the musical and literary texts is beyond reproach. D.

Pièces polyphoniques profanes de provenance liégeoise: ed. van den Borren. (Brussels: La Librairie Encyclopédique.) 1950. 76 pp. About 20*s*.

Thirty-five songs of the first half of the fifteenth century, the majority being à 3 and for voice accompanied by two instruments. Splendidly edited and attractively printed, but no suggestions at all as to how the music should be performed. The editor's reluctance to use the modern tenor clef or to reduce the note-values of the original MSS makes the music appear filled with ledger-lines and lethargy; but it is good to see the entire absence of C-clefs. A few corrections to be made (*B*=breve, *S*=semibreve, *M*=minim): p. 13, con-

tratenor, bar 15, should read *S* F *M* F, the remainder of the music being brought forward 3*M*. P. 24, tenor, bar 25, should read *B* D falling to *S* G. P. 30, superius, bar 25, beat 4, should be a *M*, the rest of the phrase being brought forward a beat, and an editorial *M* rest being added in the next bar. P. 47, tenor, bar 29; first note should be an octave lower. P. 52, tenor, bar 12, should read a third lower throughout. P. 67, superius, bar 67; add ligature. A valuable book from a great scholar. D.

Schott's Anthology of Early Keyboard Music: ed. Dawes. (London: Schott.) 1951. Volumes 1, 3 and 5: 20 pp.; 8 pp.; 12 pp. 2*s.* 6*d.* to 3*s.* 6*d.*

Volume 1 is the first modern complete edition of the keyboard pieces from BM MS Roy. App. 58, the earliest virginal music known. Volume 3 contains seven anonymous dances from BM Add. MS 30486, by composers of the early seventeenth century; volume 5 consists of fifteen pieces from Elizabeth Rogers' Book (1656). A welcome addition to the amount of early keyboard music available in print, though there are a few flaws in the editing. In the following list of corrections to volume 1, 2.8^2 denotes p. 2, second beat. 2.3: middle notes need editorial sharps and naturals (C♮ B♯ C♮). 2.8^2: top note should be A. 3.23^2 and 24^4: the Es need editorial flats. 15 (No. 6). 10, 14, 23, 27: the Es need editorial flats; 17 to end: R. H. should be a third higher; 21, 23: the Ds should be Cs; 23, 27: the Fs need editorial sharps. No. 9 is the *Kyngs Maske* (not his 'mark'). D.

ADAM CARSE, *Eighteenth Century Symphonies*. A short history of the Symphony in the eighteenth century with special reference to the works in the two Series 'Early Classical Symphonies' and 'Eighteenth Century Overtures'. (London: Augener.) 1951. 75 pp.+1 plate. 7*s.* 6*d.*

There is a great deal of useful information in this little book, but unfortunately as a history it is all too short to make it the really important contribution which it could so easily have been. The sub-title indicates its scope, which is far too limited, for its author's reputation is such that his new book will be read by a great many people whose knowledge is insufficient to fill in the many gaps left by so sketchy a work.

The early history of the symphony has been sadly neglected, not only in England, but also abroad. Books covering the subject in any detail are very rare, the best being Karl Nef's *Geschichte der Sinfonie und Suite* (Bd. XIV of Breitkopf and Härtel's *Kleine Handbucher*). This admirable work, the famous prefaces by Riemann, Adler, etc., in the Denkmäler volumes devoted to the Mannheim and Viennese symphonies, an RMA lecture by Mr Carse himself, one or two dissertations and a few odd magazine and dictionary articles comprise virtually the whole literature of the pre-classic symphony. Any new book therefore, however small, which purports to chronicle the youthful evolution of the noblest of orchestral forms is highly important and worthy of

the most serious consideration, especially when written by an authority as justifiably eminent as Mr Carse. All lovers of old orchestral music owe him a considerable debt for his earlier work in the field, his splendid text books and the two series of scores mentioned in the sub-title above, and he cannot blame us if we expect from him his own superlative best, even within the modest limits of his present little book. That best, I fear he has not this time given us. The book is attractive in appearance and both text and music are clearly printed, but, in addition to more misprints than one likes to see in so small a work, there are also many doubtful points and even grave omissions which must be remedied if ever a second edition is attempted. Some of the material inevitably tends to repeat matter to be found in Mr Carse's own earlier and much better work *The Orchestra in the XVIIIth Century*, but much of chapters II and III, mainly historical, will be new to the general reader. And herein lies the danger. These chapters, which should have been the most carefully thought-out part of the book, give the impression of having been put in almost as an afterthought. True, the author has packed a good deal of information into a very few pages, but surely he could have attempted a more consistent history of the pre-classic symphony, even within so small a scale? To rush from A. Scarlatti to J. C. Bach in a single page, without mentioning any intermediate composers by name, seems rather cavalier treatment of such men as Pergolesi, Leo and Vinci; these are only three of the great Neapolitan composers whose opera overtures did so much to shape the development of the new symphonic style. And surely some mention should have been made of that galaxy of Italianate symphonists whose works are collected in the famous *Fonds Blancheton* of the Paris Conservatoire, since these men seem to have formed the earliest recognizable 'school' of chamber symphonists? Yet the most celebrated of this school, Sammartini of Milan, is not even mentioned in Mr Carse's historical section, where his much less important London namesake is given a whole paragraph (in spite of the fact that Mr Carse seems to know only about half of his symphonic output). Again, Dr Arne is given a fair 'write-up' but his perhaps greater contemporary, Dr Boyce, is ignored, although the latter published at least twenty symphonies and overtures (not twelve, as is erroneously stated in the list on p. 72). An even graver omission is the absence of any reference to the great North German school of symphonists, working mainly at the courts of Berlin and Dresden; Hasse and the two Grauns, for example, are mentioned in the text only as composers of French *ouvertures*, which total about 5 per cent of their symphonic productions! Yet the North Germans were not only as early in the field as the Mannheimers or the Viennese, but they formed as consistent a school and their influence can be traced through C. F. Abel to Mozart and Beethoven; after all, they had the great C. P. E. Bach among their number. Of course Mr Carse has not reprinted any symphonies by Dr Boyce or the North Germans, but other people have, and one feels that he might at least have noted their existence.

There are many other points which one could dispute. In classifying the exceptions to Handel's customary French *ouvertures*, one ought not to omit his *Athaliah*, which contains the only true Italian *sinfonia* composed by him. How

can Lulli's counterpoint be both 'rather watery' and 'formal and stiff'? On p. 13 in discussing the transition from three-movement *sinfonia* to one-movement overture, some mention should have been made of the intermediate 'Sonata-form-interrupted-by-a-slow-movement' type of overture so popular *c.* 1770–80, especially as Mr Carse analyses on p. 58 the example from Grétry's *Lucile*. On p. 17, in giving a short account of the growth of sonata form, he claims that it would be difficult or impossible to find a symphonic movement in sonata form written much before 1740, yet such movements exist, e.g. the *sinfonia* in Conti's *Pallade Trionfante* of 1721. Mr Carse's new term, 'Semi-Sonata Form' (for the transitional binary form with two or more subjects, but without true development or recapitulation) may well prove very useful. But I would like to have seen some mention of the Stamitz Reversed Recapitulation type, of the North German tripartite form, and of the Coda form so beloved by Mozart in the 1770s. The *Menuet en rondeau* finale of Abel's Op. 10, No. 2 is not really much of an oddity. Such finales, in dance rhythms and rondo form, were by no means uncommon in *galant* symphonies, especially in England, and they form a delightful and pleasing contrast to the average 3/8 binary finale. The latter itself, let it be remembered, was to eighteenth-century critics only a fast minuet, descended from such minuets as that in the overture to Handel's *Alcina*, although sometimes 'degenerated into a jig of the most common cast' (as Burney wrote in his *Travels*). The gay finale to J. C. Bach's well-known Symphony in B flat, Op. 18, no. 2, is a perfect example of such a fast *menuet en rondeau*.

In discussing programme works ('Characteristic Symphonies', to use an eighteenthy-century term) it would have been more helpful to direct the average reader to Nieck's English book *Programme Music* than to two much less accessible German works. On pp. 24 and 27 there is an unfortunate muddle about Dittersdorf's Ovid symphonies; Reinecke republished all six survivors of the original twelve, not three, as the text implies. Both *The Four Ages* and *The Fall of Phaeton* are part of the Ovid set, and not separate works, by the way. There was room on this page for a brief mention of some of the symphony's kindred forms, such as that popular *galant* hybrid, the *sinfonia concertante*, and it would have done no harm to have taken a passing glance at Cassation, Divertimento and Serenade, all by-products of the expanding symphonic style, and so important in the development of the Viennese idiom.

The chapter on score, parts and orchestration finds Mr Carse on very happy ground; there is no one better qualified than himself to handle this kind of material. The same is true of the next chapter, in which he analyses the two series of scores mentioned in his sub-title. But one cannot help wondering about the value and purpose of this analysis. The works in the two series are transparently easy to analyse for oneself, once the general formal principles are grasped, and their performance is never likely to be frequent enough to enable listeners to take down Mr Carse's little book and use it as a kind of shorthand guide to listening. Is it meant to help conductors, perhaps? Or students and teachers of form and analysis? It is a little disappointing to find that even here certain information has been withheld concerning the two J. C. Bach scores

published in Mr Carse's two series. One of these, Op. 9 (or 21), no. 3, is the overture to *Zanaida* (1763); the other, published by Mr Carse as a single-movement overture, is actually only the first movement of a three-movement symphony, Op. 9 (or 21), no. 1. In any case, one cannot help feeling that the space devoted to analysis would have been better used in enlarging the all-too-brief historical section.

Mr Carse ends his book with a few pages of critical evaluation (or rather devaluation) of eighteenth-century symphonies and symphonists; it is a pity that even he finds it necessary to excuse them in a rather condescending way, but the attitude is so universal that it would be surprising to find any other. At the very end he prints two appendices giving lists of symphony composers of the period. He very wisely warns his readers that statistics concerning the total number of eighteenth-century symphonies are bound to be very misleading. I am not quite sure what terms of reference he used, but it would appear that Appendix A contains only the names of composers whose symphonies or overtures were published in printed parts, whilst B contains a selection of composers whose symphonic works remained in MS. This division is a little unfortunate, since to exclude from Appendix B any names occurring in A is apt to give the unwary reader a totally wrong impression of the relative importance of certain composers. For instance, the meagre total of four published symphonies credited to Jommelli (even if this figure is correct) gives no idea of the real extent of his influence on the youthful symphony. A popular opera *sinfonia*, played in all the opera houses in Europe, might remain for ever in MS, and yet have much more influence than many a set of parts, printed, say, in England. In Appendix A, it is very difficult to sort out the French *ouvertures* from the true symphonies; both Handel and Haydn are credited with 'overtures', shape and style undefined. There are also some unnecessary queries concerning the initials of fairly well-known composers; Collet, R. or J. (?) was undoubtedly John Collet, whose six symphonies, with a signed dedicatory letter to the Earl of Kelly, can be seen in the library of the Royal Academy of Music. Ricci, P. (?) must surely stand for Pasquale Ricci; Perez, D. (?) for Davide Perez, the famous opera composer whose *sinfonie* can be found in many libraries. Without going to much trouble, one could also add to the list the following names: Alberti, G. M., André, J. A., Bailleux, A., Bambini, F., Brescianello, G. A., Brioschi, A., Brivio, G., de Chambray, L. F., Cirri, G., Conforti, N., Davaux, J. B., Enderle, W. G., Esser, M., Fisher, J. A., Galimberti, F., Gallo, A., Gebel, G., Giuliani, G., Guglielmi, P., Hoffmann, L., Howard, S., Kohaut, K. von, Latilla, G., Lidarti, C. G., Locatelli, P., Lustrini, B., Martinelli, G., Massoneau, L., Mazzoni, L., Neubauer, F. C., Retzel, A., Roeser, V., Sarti, G., Schetky, C., Sterckel, J. F. X., Tessarini, C., Touchmoulin, J., Vachon, P., Vento, M., Witt, F. All these men published symphonies or *ouvertures*, some in sets of twelve, and many more could undoubtedly be found in the tantalising pages of Nef, Gerber and Eitner, to look no farther. Moreover practically every opera score printed in the middle of the century contained 'a published symphony'. These, I rather suspect, Mr Carse has not counted, any more than he has counted the harpsichord arrangements which became increasingly popular

during the course of the century. There are twenty-four of these (mostly North German) in Hiller's *Raccolta delle migliore Sinfonie* . . . (1761) alone. As for Appendix B, 'Some composers of unpublished symphonies and overtures', one could of course go on adding indefinitely, as Mr Carse says. But it does seem rather strange that the names of J. S. Bach and the two Scarlattis were omitted, to say nothing of Vivaldi, Marcello, Leo, Vinci, Pergolesi, Paradisi, Tartini, Nardini and many another once eminent composer who made somewhat of a name as a symphonist. I would like to have seen those two interesting Swedish composers, Agrell and Roman, added to this list, especially as some of Roman's works are now available in score and on gramophone records. And it was Johann Wilhelm Hertel who was such a prolific symphonist, not his father Johann Christian.

To sum up; there is much valuable information in this book, although some of it is less complete that it need have been, even in so small a work. There is no doubt that it would have been a much better book if it had not been tied so closely to Mr Carse's two series of scores. Let us hope that he will be granted many more years in which to write that great work on the eighteenth-century symphony which we are all awaiting and which he is so eminently qualified to write. It is in that hope that the above criticisms have been made, by one who has always been among his most sincere admirers.

C. L. C.

REVIEWERS:

C.L.C. C. L. Cudworth
D. Editor

★

BOOKS, MUSIC AND PERIODICALS RECEIVED

A. PROTZ, *Mechanische Musikinstrumente*. (Cassel: Bärenreiter.) 1940. 106 pp. Ill. 20 pp. of music. About 25*s*.

An excellent and lavishly illustrated history of mechanical musical instruments—musical clocks, mechanical spinets and organs, etc. The transcriptions at the end are of special interest for the light they throw on the performance of early music. Clearly the standard work on the subject.

Polska Sztuka Ludowa, vol. III, nos. 7-8.

The present number of an illustrated monthly review dealing with Polish peasant art contains two articles of interest to members of the Society (printed in Polish, with summaries in Russian, French and English). The first deals with the gesle, a folk-violin fingered with the nails of the left hand; the author suggests convincingly that this was the *Polnische Geige* mentioned by Agricola (who was the son of a Polish peasant). The second discusses the Festival of folk-music which took place in Warsaw in 1949, analysing some of the tunes played and reproducing photographs of some of the players and their instruments.

K. F. ZELTER, *Concerto for viola and orchestra*: ed. Mlynarczyk and Kranz. (Frankfurt: Grahl. London agent: Hinrichsen.) Piano score and solo part: 24 pp.+8 pp. 7*s*. 6*d*.

A pleasant though not very distinguished addition to the repertory of the viola-player, written by a younger contemporary of Mozart. Well edited and printed, though on poor paper.

H. HICKMANN, *Miscellanea Musicologica*. (Cairo: Institut français d'archéologie orientale.) 1949. 32 pp. Ill. Unpriced.

Another contribution to the history of ancient Egyptian music by an indefatigable researcher. The first article deals with the possible survival of the cheironomic gestures used by the ancient Egyptians, in the liturgical chant of the Coptic church. The second is concerned with an old spade-shaped harp, and the third with some early precursors of the lute.

H. HICKMANN, *Cymbales et Crotales dans l'Egypte ancienne*. (Cairo: Institut français d'archéologie orientale.) 1949. 94 pp. Ill. Unpriced.

An extensive survey of the history and use of members of the cymbal family among the ancient Egyptians, the Copts and the early Christians. Valuable to students of early medieval instruments.

E. PREUSSNER, *Die musikalischen Reisen des Herrn von Uffenbach*. (Cassel: Bärenreiter.) 1949. 196 pp. Ill. 22*s*.

The young and musical Herr von Uffenbach made a grand tour of Europe between 1709 and 1716 or so, and his extensive diaries include a fairly large number of interesting observations on musical activities in the various towns he visited. In London, for instance, he went to a concert given by Pepusch; in Strassburg he heard the violinist Beck and the flautist Brau as well as the 'professional' harpsichordist Hamel. In Parma he attended a musical evening

at which a consort of theorbo, violin and harpsichord was heard, and at the opera in Venice he was present when Vivaldi played a concerto. This book extracts all the passages dealing with music and musical instruments, and prints them with a commentary. Well worth reading—as good as a novel.

A. PANIGEL, *L'œuvre de Frédéric Chopin: Discographie générale.* (Paris: Editions de la revue Disques.) 1949. 256 pp. Ill. Unpriced.

The first volume in UNESCO's series called *Archives of recorded music.* A complete discography (the word has come to stay) of all the recordings that have ever been made of Chopin's music; the book also serves as a catalogue of all Chopin's music, since it lists works that have not so far been recorded. Lavishly produced, with facsimiles of MSS and title-pages, commentaries and an index of performers. A document for the historian of musical taste, rather than for the organologist.

H. P. DRAEGER, *Prinzip einer Systematik der Musikinstrumente.* (Cassel: Bärenreiter.) 1948. 52 pp. Unpriced.

A terrifyingly thorough classification of all the musical instruments that have ever existed (and several as yet uninvented). This is classifying for the sake of classifying, it seems to me, and I can only regret the expenditure of so much thought and energy on so useless an occupation. The publishers do not help by printing alternate pages upside down.

H. BESSELER, *Zum Problem der Tenorgeige.* (Heidelberg: Müller-Thiergarten.) 1949. 16 pp. Ill. 4*s.*

A concise and recommended study of the history of the true tenor violin from Monteverde to the present day, with 8 pages of illustrations. Besseler is one of the leading German musicologists, and this little book is no pot-boiler but the most important treatment of the subject available in print. It includes discussions of the viola pomposa, the viola da spalla and the violoncello piccolo.

N. DOLMETSCH, *Twelve lessons on the viola da gamba.* (London: Schott.) 1950. 20 pp. 5*s.*

A helpful elementary tutor for beginners, but taking them too far in too short a space. Some misprints need correcting, and the advice to play Italian music (by Marcello) according to the French mode of Couperin and Marais is startlingly wrong. The next task of the Viola da Gamba Society ought to be to translate Döbereiner's excellent gamba method; it is the best so far.

C. CLUTTON & G. DIXON, *The Organ: its tonal structure and registration.* (London: Grenville Publishing Co Ltd, 15-17 City Road, EC1.) 1950. 172 pp. 12*s.* 6*d.*

Should be made a set-book for most church organists and all college organ-scholars. Four chapters: the history of tonal design; early forms of registration; the tonal structure of the modern British organ; registration of the modern British organ. Plenty of specifications (note especially the specification of the 28-stop organ at Steinkirchen, and then go and buy Geraint Jones' fine Bach recordings made on this instrument), plenty of practical suggestions for registration, and plenty of remarks about how to design a new organ. The historical section of a second edition might include material from W. Apel's 'Early History of the Organ', *Speculum*, XXIII, pp. 191-216, and some discussion at least of Italian organs of the sixteenth and seventeenth centuries; this would improve the balance and accuracy of the book.

J. S. BACH, *Lute Suite in C minor*: ed. Ferguson. (London: Schott.) 1950. 24 pp. 3*s.* 6*d.*

J. S. BACH, *Fugue in G minor for violin and continuo*: ed. Ferguson. (London: Oxford University Press.) 1951. Score and part: 12 pp.+4 pp. 4*s.* 6*d.*

Two almost unknown works of Bach, edited in a most scholarly yet very practical way. The first is transcribed for keyboard, and contains some ingenious emendations of the Bachgesellschaft's corrupt text; it must be considered as the first proper edition, therefore, of a fine work.

T. LUPO, *Two Almains and Two Pavans for three viols*: ed. Donington. (London: Schott.) 1950. Score and parts: 20 pp. in all. 3*s.* 6*d.*

A useful addition to the small quantity of English viol music so far available in print: the pieces may also be played on modern strings. The mannered editing stifles the music under a load of fine anachronistic feathers, though.

F. J. HAYDN, *Trio no. 4 in F*: ed. Bergmann. (London: Schott.) 1951. Score and parts: 24 pp. in all. 3*s.*

Reprinted from an Amsterdam publication of 1770; possibly an adaptation of a barytone trio. For flute, violin, cello and optional keyboard. A lighthearted piece, well edited.

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